

Lingerie  
Number

# VOGUE

NOTICE TO READER

When you finish reading this magazine place a 1c. stamp on this notice, mail the magazine and it will be placed in the hands of our soldiers or sailors destined to proceed overseas. No wrapping, no address. —A. S. Barleau, Postmaster-General.



January 1, 1910

The Vogue Company

Price 75 Cents



# Vanity Fair

## ARE YOU A SOCIAL RABBIT?

Do you shrink from meeting hostesses? Buds? Literary lions with manes? Earnest-souled advocates of violet thought-vibrations, or agricultural banking, or Governmental ownership of women? Stern lady colonels of the Seventeenth Suburban Cabbage Hussars?

Do you weakly sidestep your wife when she wants you to dine with the Smith-Joneses? Do you take cover in the smoking room at a dance? Does an athletic debutante scare you as much as you scare her?

In short, do you need to keep up with the times? To get some new dinner conversation? To pick up again the easy social chatter that used to be second nature to you?

There is just one magazine that keeps you in touch with every new movement; with every new tendency; with every phase of artistic, social, and intellectual American life, that makes you a social asset instead of a social liability—

## VANITY FAIR

*January issue now on sale  
at all good newsstands*

LOOK FOR THIS COVER

35 cents a copy

\$3 a year



CN00020273



# Haas Brothers

Producers of  
*DISTINCTIVE DRESS FABRICS*  
*Fifth Avenue, New York*

*Distinction*  
*in a gown is reflected*  
*by the*  
*Quality of its Fabric*

**Cheruit**  
**Twill**

Reg. U.S. Pat. Off.

"THE WOOLEN FABRIC WITH THE BLOOM OF SILK"

*The Leading Woolen Fabric for Spring*

*Chippendale Foulards*  
"NEW AND ORIGINAL DESIGNS"

*Gloveskin Duvetyn*  
"THE DUVETYN OF MERIT"

*Kitten's Ear Crêpe*  
"THE FOREMOST CONTRIBUTION TO FASHIONABLE SILK FABRICS"

*Paulette Chiffon*  
"THE CHIFFON WITH THE MELLOW FINISH"

*Paulette Satin*  
"SOFT AND LUSTROUS WITH UNUSUAL DRAPING QUALITIES"

*Trico Silk*  
"A JERSEY WEAVE OF EXCEPTIONAL QUALITY  
PLAIN SHADES, PRINTED AND SELF COLOR DESIGNS."

**HAAS BROTHERS FABRICS** *are shown at Leading Establishments.*



# LOESER'S

*A Store of  
Better Things*



store, in the long run, stamps *itself* on the merchandise it sells. More unmistakably than any other one thing, it represents what that store is—what sort of clientele it attracts, where it belongs, how it is ranked.

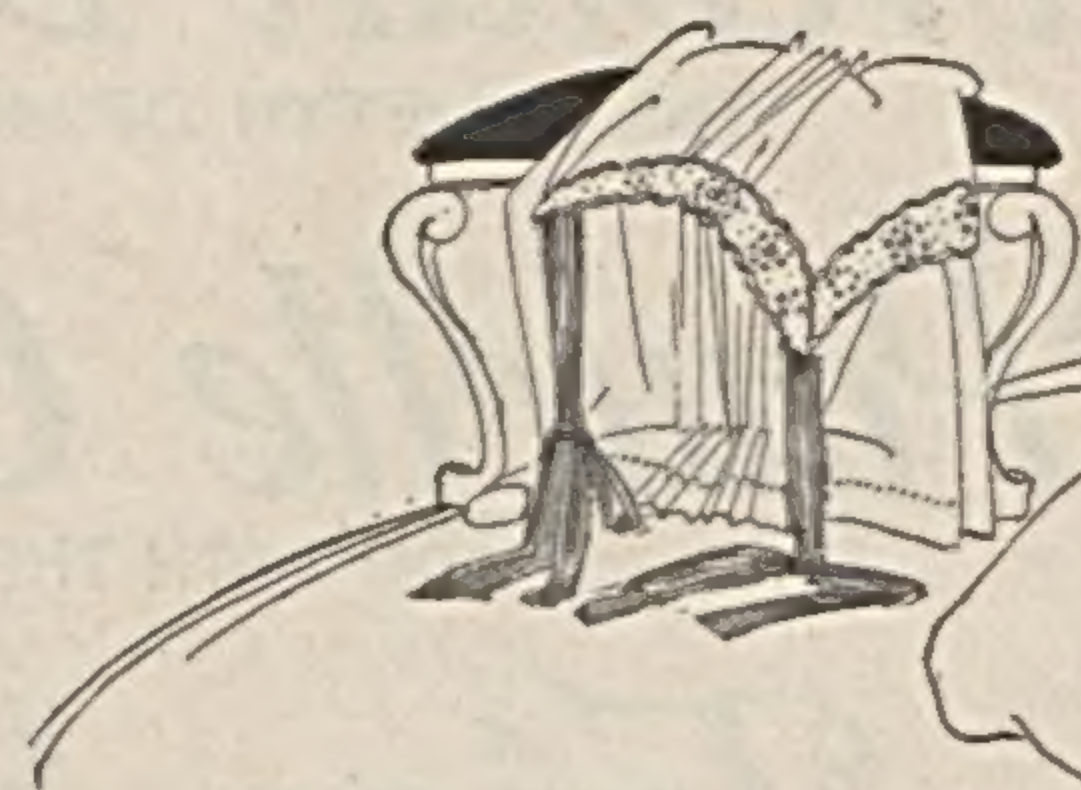
By that test, Loeser's has long been judged. Within a wide circle (and one of distinction) Loeser's is known as "a store of better things." When an article finer than usual is wanted, merchandise better than average in quality, people turn with confidence to Loeser's, knowing that what they wish for will be *there*.

That confidence has not been misplaced in sixty years. For its merchandise *represents* the Loeser Store



A dainty conspiracy between pink ribbon, hand embroidery, and fine white nainsook resulted in this lovely set of hand-made lingerie from Paris.

The unusual sleeve of the nightgown is deep under the arm, showing the embroidery, and the shoulder straps are of pink satin ribbon. The chemise matches the design, the embroidery following the armholes. Little pockets on the pantaloons will prove irresistible to the feminine heart. Set of three pieces. \$59



## Originality and Daintiness in NEW LINGERIE

Intimately dainty, charmingly new and undeniably smart are the filmy miracles that the Month of White brings to Loeser's. Who would not be glad to wear these?

Just made for rosy dreams is this nightdress of fine pink crêpe de chine and Georgette crêpe with an exquisite spider-web design in silver thread. \$32.50

At the end of a day busily spent, one will love to step into these pajamas, with trousers of pale blue satin and a slip-on coat of peach coloured Georgette crêpe embroidered with small figures in gold and tied with blue satin ribbon. Coat and trousers trimmed with fringe in pink. \$33

This black-embroidered spider chose the loveliest possible place to weave his silver-threaded web—an envelope chemise of flesh pink Georgette crêpe with shoulder straps and bow of satin ribbon. \$20



PARIS  
NOTTINGHAM

*Frederick Loeser & Co. INC.*  
BROOKLYN - NEW YORK

Established 1860

CALAIS  
ST. GALL





# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



## "Parfait" Silk Undergarments

ORCHID — a new and becoming shade for underwear featured in these exclusive models

2—Designed with low cut back for evening wear, this satin Bodice, daintily hemstitched and tucked. **4.50**

4—Of charming simplicity, Vest Chemise of silk crepe de chine, hemstitched and tucked. **3.95**

2A—Long satin Bloomers for evening wear, tucked cuff bottom fastens with loops and buttons. Lengths 29, 31, 33 in. **5.95**

6—Exquisite evening Slip of pleated silk chiffon, charmingly trimmed with satin, ribbon tying into bows at sides. **19.75**

8—Ribbon bows enhance the charm of this sleeveless silk crepe de chine Nightgown; tucks, hemstitching and French flowers. **12.75**

10—New Step-in Combination of silk crepe de chine, hemstitched, tucked and ribbon trimmed. **7.50**

12—Slip-on Silk Crepe de chine Bodice, hemstitched and tucked, ribbon bows and hand-made flowers. **3.95**

14—Silk Crepe de chine Knickers, with tucks and hand-made flowers; hemstitched; reinforced. Lengths 21, 23 and 25 in. **6.50**

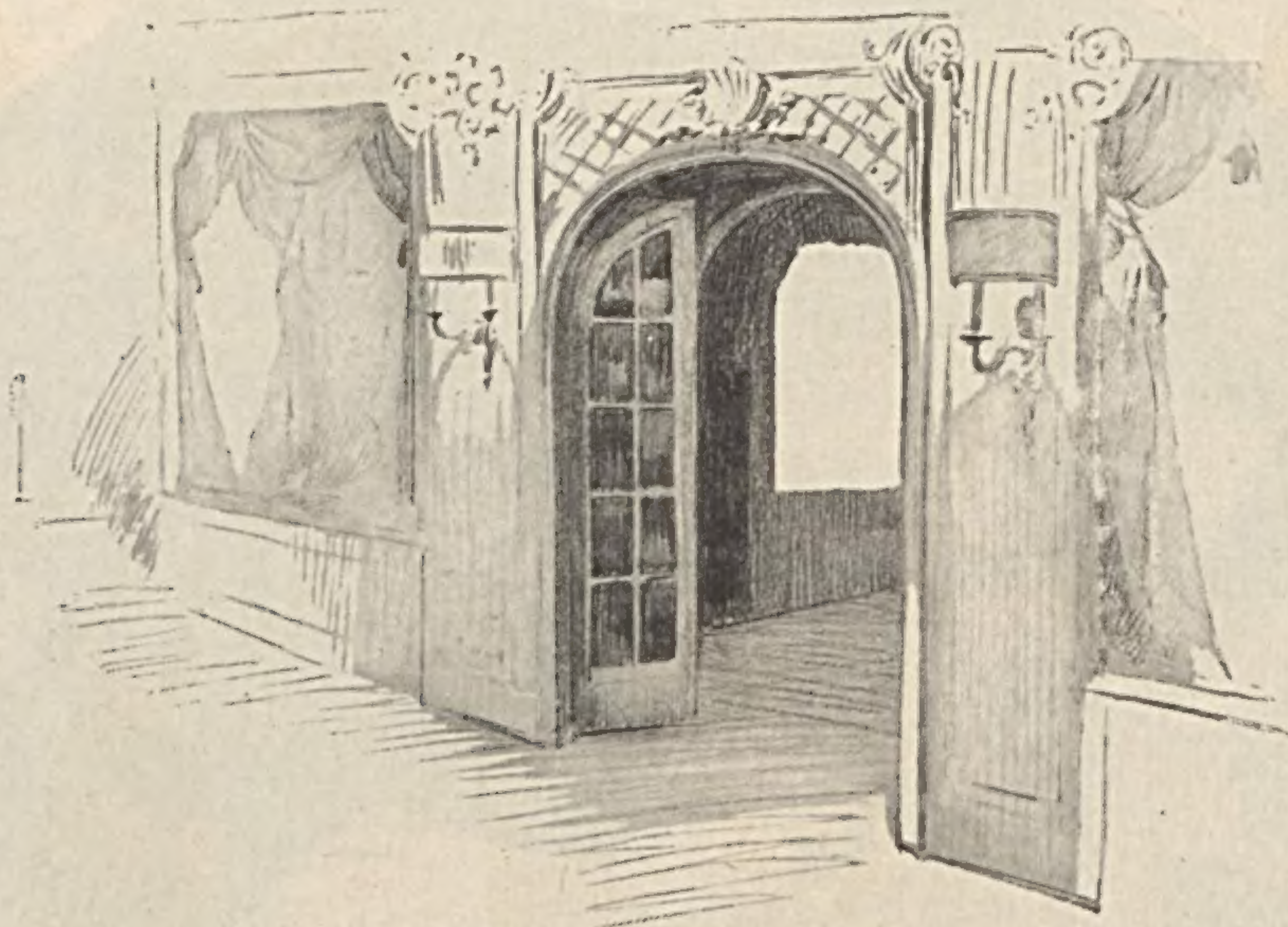
These undergarments are also made in flesh or white.

Sizes 34 to 44



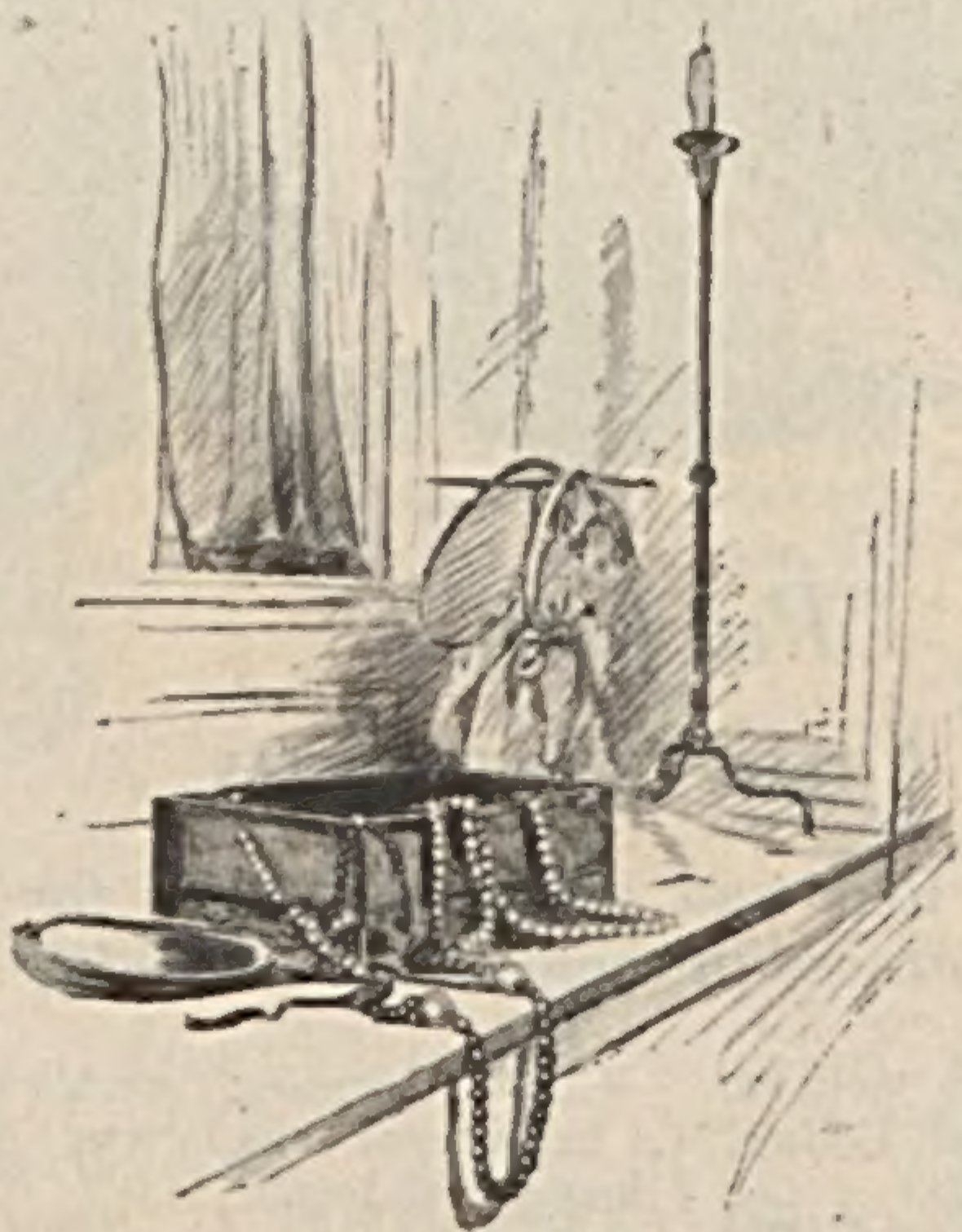


# THE "BRIDE-TO-BE" TROUSSEAUX CHAMBERS AT BONWIT TELLER & CO.



**I**N a true complementary spirit to Bonwit Teller & Co., apparel and as a compliment to the tastes of women who appreciate the accomplishments of this shop, the physical settings of the establishment have undergone, from time to time, many structural changes—a symphonic movement, as it were, to go ever forward in the policy of creating finer and higher standards.

The most recent and attractive structural improvements take form in Suites of Private Chambers which make for a better display of the more rare fashion achievements, and which permit the making of selections undisturbed in an atmosphere and environment of pleasing privacy.



**I**N the "Adam" Chambers for Trousseaux and Boudoir Apparel—the bride-to-be may review for her delectation all the dainty intimate

things presented for the trousseau. Exquisite affairs in suites or in individual pieces. Here repose in chests of drawers lingerie that is not commonly exploited, undergarments which insure the delicious consciousness that one can become the possessor of a trousseau that is marked by a rare originality and fineness—creations of the most

deft French needle workers and originations from the Bonwit Teller & Co. workrooms—underthings that have not been subjected to the all-seeing gaze of the merely curious.

*Correspondence is invited from "Bride's-to-be" for special appointments. Within a reasonable radius selections will be sent to the home. Even at a distance some arrangement will be arrived at whereby a proper service may be rendered.*

*The  
Adam Chambers  
for Trousseaux and  
Boudoir Apparel*

**BONWIT TELLER & CO.**

*The Specialty Shop of Originations*

Fifth Ave. at 38th Street, New York





# BONWIT TELLER & CO.

Paris  
19 Rue d'Antin

*The Specialty Shop of Originations*

Philadelphia  
13th and Chestnut Sts.

FIFTH AVENUE AT 38<sup>TH</sup> STREET, NEW YORK

*Finest Hand Needle-work and Unusual Hand Embroidery in PHILIPPINE UNDERGARMENTS*

*At Very Special Prices for January Only*

ESBETA — Envelope chemise of sheer tissue, fine baby tucking, shadow hem casing	3.95	CARMA — Nightgown of sheer batiste with hand embroidery and lace	6.95
FANIL — Nightgown of fine batiste with simple hand embroidery design	1.85	DORMIR — Nightgown of batiste, Greek scallop border and dot	2.25
NENA — Nightgown of sheer tissue, primitive embroidery motif and Greek border	4.95	Regular chemise	1.95
FANTASY — Envelope chemise of fine batiste with simple hand embroidery	1.85	Envelope chemise	1.95
SUENO — Nightgown of sheer batiste with daintiest embroidery	2.95	Drawers to match	1.95
		ARMEN — Envelope chemise of batiste with daintily fine embroidery	2.50
		MISA — Envelope chemise of batiste hand embroidery, dainty Valenciennes edge	2.25
		MORTHUS — Nightgown of sheer batiste with fine tucking and blind hem	6.95





**SPECIAL FOR JANUARY**  
 "DOVE" Night Gown No. 5864. Tailored style of flesh-color, lustrous-finish Batiste; bow-knot design of French knots hand-embroidered in pastel blue and pink. Hemstitched Empire effect. Matches Envelope Chemise No. 4656 shown here to the right.



**SPECIAL FOR JANUARY**  
 "DOVE" Envelope Chemise No. 4656 matches "DOVE" Night Gown No. 5864 described and illustrated here to the left. We cannot fill mail orders, but can tell you nearest store that sells these and other new "DOVE" styles.



# DOVE

## UNDER-MUSLINS

IT is true economy to buy "DOVE" Under-muslins because they are so well made, of the best materials, and most beautiful in styles. Every open armhole is reinforced.


*Sold by Leading Stores Everywhere*

**D. E. SICHER & COMPANY**

*"World's Largest Makers of Under-muslins"*

45-51 West 21st Street , , , New York





# The New Wanamaker Blouses



COLOMBINE



CLIO



**MADELON**—Think for a moment how effective this white batiste blouse with a pleated frill, will be when worn with a severely tailored suit. The frill is finished with three wee tucks. The batiste is sheer. \$6.75



YOLANDA



JOSETTE



VALERIE

RITA



ROSINE

**COLOMBINE**—A new frill and a very becoming one, is the dominant note of this Georgette crepe blouse. Both the frills around the neck and the sleeves are finished with a hem of satin—quite effective—and there are narrow panels of the satin inset in the front. White, flesh pink, French blue or bisque. \$10.

**VALERIE**—This blouse has all the effectiveness of a slip-over model but is more practical, as it fastens in the back. The collar is fashioned with a becoming soft roll which continues in the back, as it fastens separately. The daintiness of the white batiste of which this blouse is fashioned is accentuated by the clusters of tiny tucks and the pleated flutings of the materials. \$3.

**YOLANDA**—One blouse with the square neckline should be in every woman's wardrobe these days. We particularly recommend this model in Georgette crepe, as the tiny frills soften this neckline which sometimes is a bit severe. The buttonholes are carefully bound. White, bisque or flesh pink. \$7.50

**RITA**—Georgette crepe is combined with net in a clever and artistic way in this blouse—the net forms the tucked panel in the front, the double collar and the inset folds around the cuffs. The tucks in the panel are stitched with silk to match the crepe and the collar is edged with crepe, double hemstitching forming an entre-deux. Flesh pink, tea rose or French blue. \$8.50


**CLIO**—When the collar of this Georgette crepe blouse is fastened high at the neck, the frill falls in a lovely cascade effect. White, flesh pink or bisque. \$8.75

**JOSETTE**—As this blouse is of fine white dimity, it will add a trim and well bred note to any tailored costume. The collar is an exceptionally becoming style. \$3.85

**ROSINE**—We have sketched the back of this Georgette crepe blouse as it is exactly like the front. If one is going South for the Season, it would be a successful idea if one were to have simply tucked Georgette crepe skirts made to wear with this blouse. The inset panel is of fine Filet lace. The Georgette Crepe is of a particularly heavy quality—in white or flesh pink. \$16.50

## John Wanamaker New York





# The Rosemary

NEVER is the style appeal and charm of line so pleasing as when it's given an *early* showing—happily, The Rosemary Dressmakers have just released for immediate wear six of their very newest, most *advanced* Springtime modes in the fabrics of the hour, presenting them through the Houses listed below.

'Tis a pre-season collection seldom offered—exceptional in materials, fashioning and needlework, featuring an invitingly *moderate* price. You're sure to revel in the display.

However youthful its lines and motif, every Rosemary model is designed and developed in *EVERY* size—

For Women: 34 to 44

For Misses: 14 to 18 years

*Model 301*—The indispensable serge gown without which no woman can be called a success, knows it must rely on straight lines. This frock has a vest of self-colored satin, and the sash, tunic, and underskirt are all embroidered in a grape pattern also in self-color. It comes in navy blue, beige and black. \$35.00

*Model 303*—Taffeta has a genius for being made into becoming frocks, which accounts, perhaps, for this distinctive gown. The collar and the ends of the sash are fetchingly beautified with Japanese embroidery. An unusual feature is the hem, which is corded and turned up over the skirt. A necklace of jade green beads slips under the sash. Navy blue and black. \$35.00

*Model 300*—This ingenious frock allowed itself to be made up in taffeta, and then added a frill of pleated black net around its neck-line. At the back there is a divided panel, and the baskets of flowers decorating the girdle and tunic are embroidered in tinsel and colored thread. Black, navy blue and Foch blue. \$35.00

Albany, N. Y. Waldman Bros.  
Akron, O. The M. O'Neil Co.  
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OFFERED IN NEW YORK BY JOHN WANAMAKER  
IN OTHER CITIES BY THE FOLLOWING REPRESENTATIVE STORES

Fall River, Mass. Cherry & Webb  
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Galveston, Tex. The Fellman Dry Goods Co.  
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Houston, Tex. Foley Bros. Dry Goods Co.  
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Knoxville, Tenn. S. H. George & Son  
Lake Charles, La. The Muller Co., Ltd.  
Lawrence, Mass. Cherry & Webb  
Little Rock, Ark. Pfeifer Bros.

FREDERICK LOESER & CO., BROOKLYN

If Rosemary Dresses are not obtainable in your town—remit to The Rosemary Dressmakers; you will be supplied without delay

The ROSEMARY DRESSMAKERS



# Dresses

THE ADVANCE MODES

for Springtime

at \$35



**Model 305**—When all is said and done, one always loves that particular frock which makes one's parties such a success. This Georgette model comes in Lucille, flesh, beige, navy blue, gray, heliotrope, white, with embroidery in self-colorings. The long sleeves have a becoming flare cuff. \$35.00



**Model 304**—When it is a matter of a street frock, nothing could be more of a success than this gown of Poirer will cut on tailored lines. Steel buttons appear along pockets and sleeves and guard either side of the vest which features an exquisite metallic brocade in silver and blue. In navy blue only. \$35.00



**Model 302**—Especially designed for those feminine moments when one's uniform is laid aside is this model in crêpe de amour in navy blue, black, Foch blue, or taupe. A dainty collar in écaru finishes the round neck, the blouse is embroidered with Sphinx beads, and the skirt is gracefully draped at the front; the sash at the back is daintily tipped with Sphinx beads. \$35.00

**OFFERED IN CHICAGO BY MANDEL BROTHERS**  
IN OTHER CITIES BY THE FOLLOWING REPRESENTATIVE STORES

Lima, O.  
Lincoln, Neb.  
Los Angeles, Cal.  
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Cherry & Webb

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Prussia & Co.  
Marcus & Co.  
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Utica, N. Y.  
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The Edward Wren Co.  
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Erlebacher's  
Richard Healy Co.

R. H. WHITE COMPANY, BOSTON

If Rosemary Dresses are not obtainable in your town—remit to The Rosemary Dressmakers; you will be supplied without delay

Nos. 2 to 16 West 33rd Street NEW YORK



*Cupid  
HATS*

For Palmy Days  
in Summer Lands  
these charming hats have  
been created. Original, artistic,  
becoming, they will make  
their debut amid the gayeties  
of the winter resorts, borne  
northward on the crest of  
fashion as the season ad-  
vances. Choose your  
Cupid Hats now—there  
are models for all occasions.

*If these hats are not obtainable in your  
vicinity, write us which design you wish  
and the name of your milliner, and we  
will arrange to supply you.*

*William Rosenblum & Co.*  
3-5-7 East 37<sup>th</sup> St.  
NEW YORK CITY

*James Stuart*





## Philippine Lingerie

All hand-embroidered—All specially priced

1.—Nightrobe .....	\$3.50	5.—Nightrobe .....	\$4.10
2.—Envelope .....	2.95	6.—Combination ....	4.25
3.—Nightrobe .....	2.75	7.—Nightrobe .....	4.50
4.—Envelope .....	3.25	8.—Nightrobe .....	2.95
9.—Chemise .....	\$2.10		

# B. Altman & Co.

Madison Avenue

Fifth Avenue

Thirty-fourth and Thirty-fifth Streets, New York

The Folder announcing January White Sales  
will be mailed on request.



*This Special  
Group of  
Dahlia Hats  
will be found  
on sale at the  
following  
stores*

NEW YORK, N. Y.  
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AKRON, O.  
M. O'Neil Co.

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MILWAUKEE, WIS.  
Gimbel Bros.



No. 110



No. 109



No. 102



No. 103



No. 107



No. 105



*These beautiful new  
HATS will bring de-  
light to every woman's  
heart*

Lovely, blossoming, dis-  
tinctive Dahlias are these—  
possessing a charm which  
distinguishes them in any  
company of hats.

And Dahlias are authentic  
in every style feature and  
moderately priced.

**J. I. GUEDALIA CO.**

*Originators*

15-17 West 36th Street  
New York





No. 101



No. 103



*These hats will be shown exclusively in your city at the store in appended list*

Be sure to see them.

They are appealingly different and rival in their becoming trims the variedness of nature.

If your city is not represented send us the name of your favorite store.

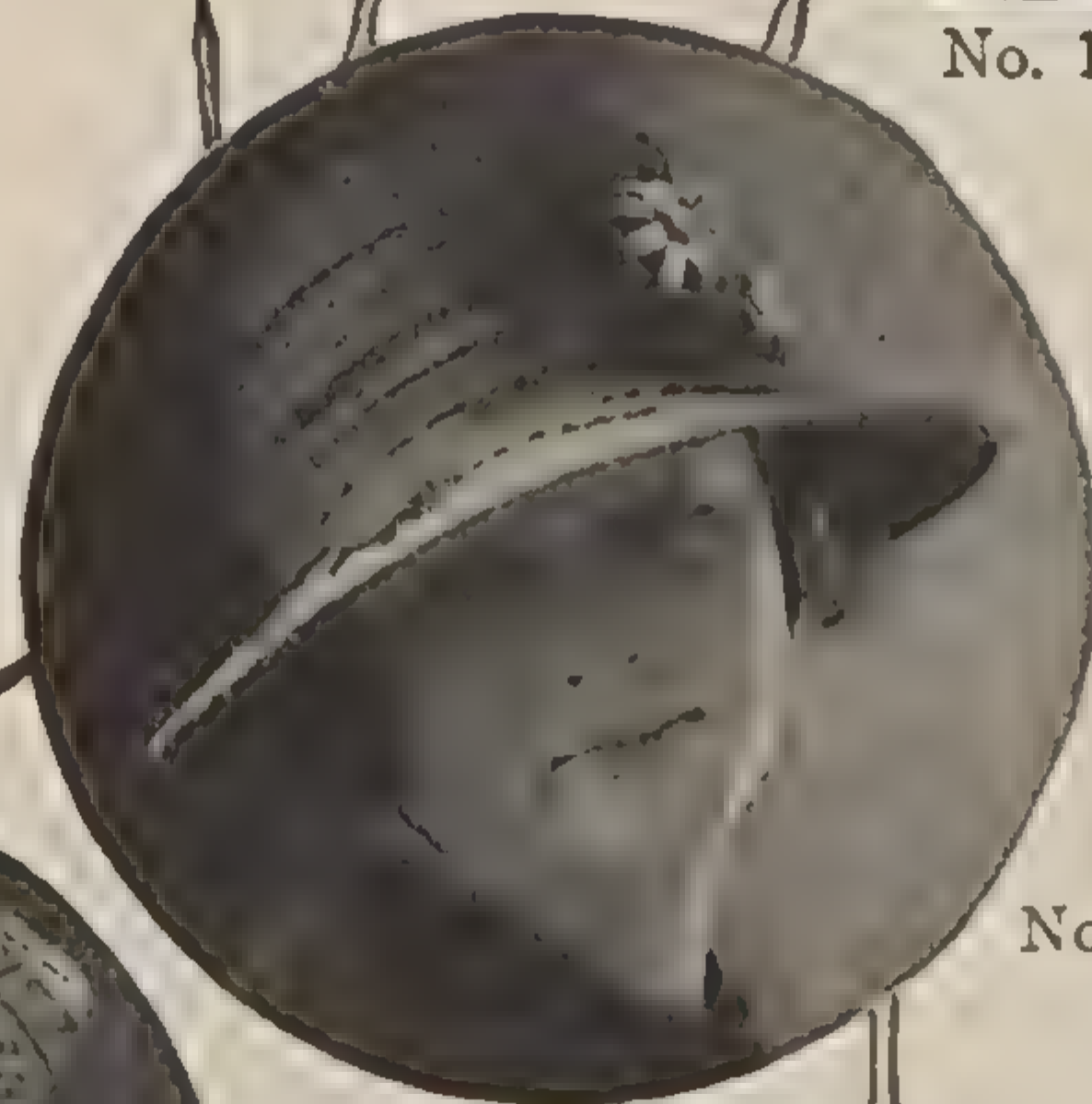
**J. I. GUEDALIA CO.**

*Originators*

15-17 West 36th Street  
New York



No. 106



No. 100



No. 104



No. 111

*This Special Group of Dahlia Hats will be found on sale at the following stores*

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A. Nachman

MONTREAL, CAN.  
Fairweathers, Ltd.

NASHVILLE, TENN.  
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Gus Mayer & Co.

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OTTAWA, CAN.  
The R. J. Devlin Co. Ltd.

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Sol Cooper

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Kaufmann's Dept. Store

PITTSFIELD, MASS.  
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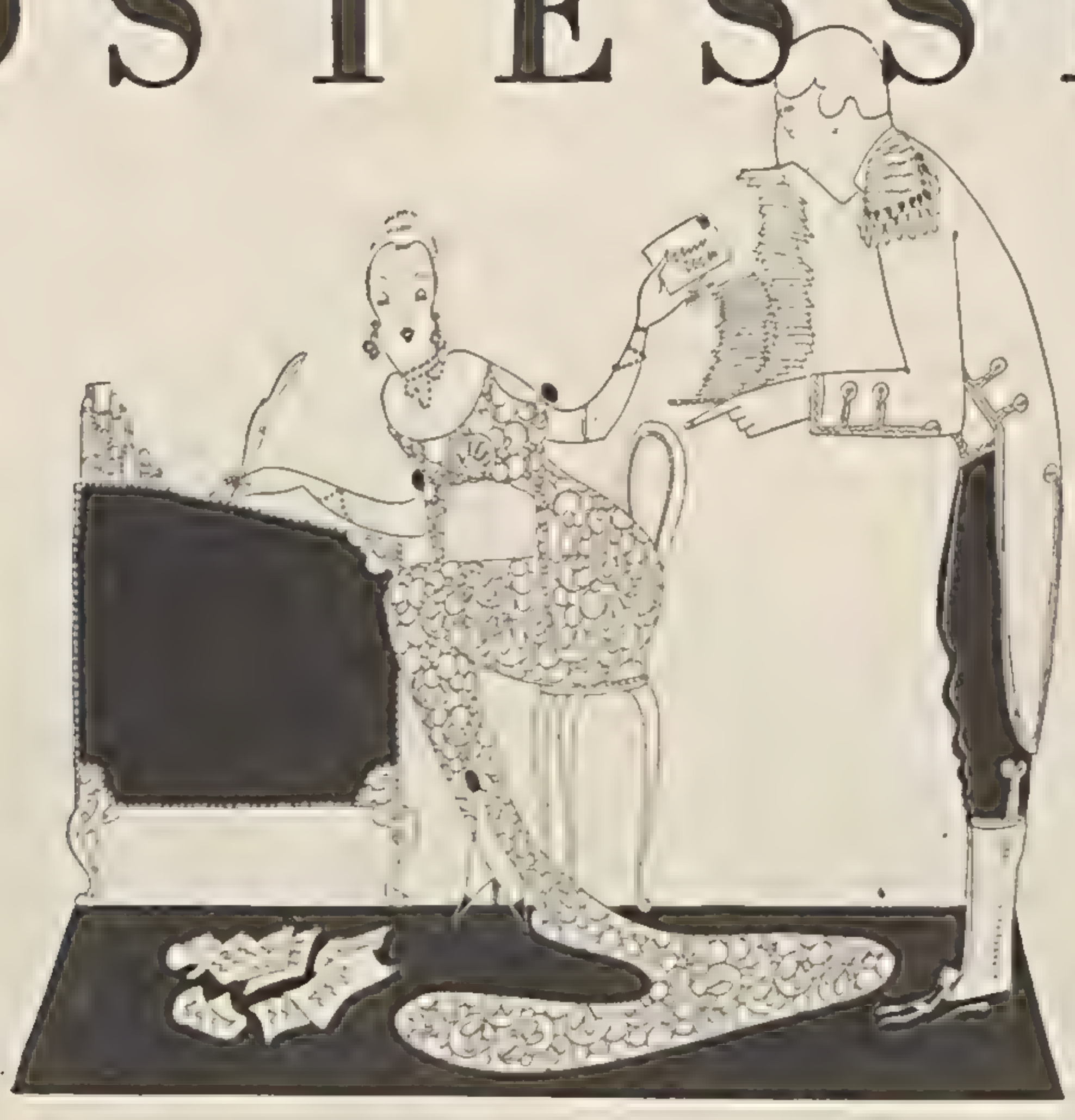
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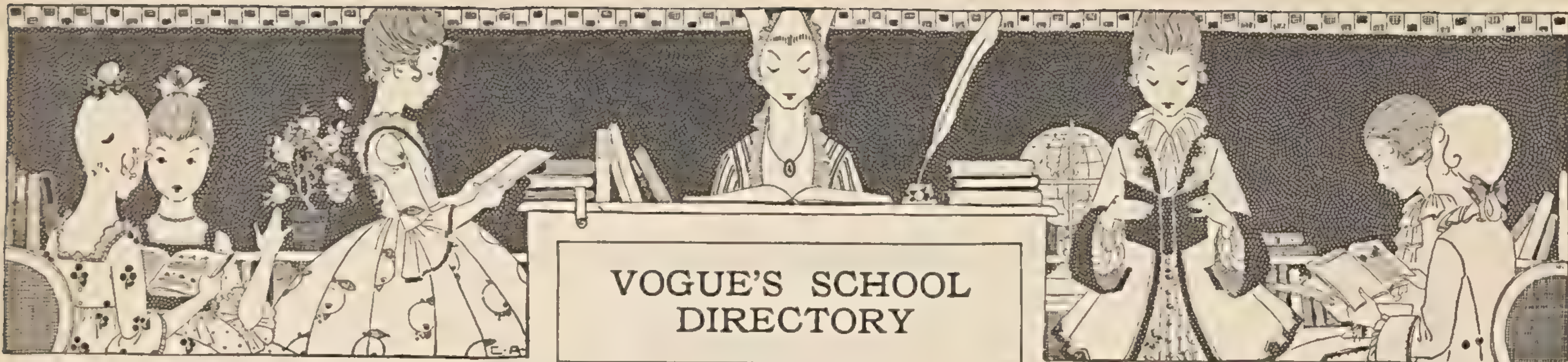
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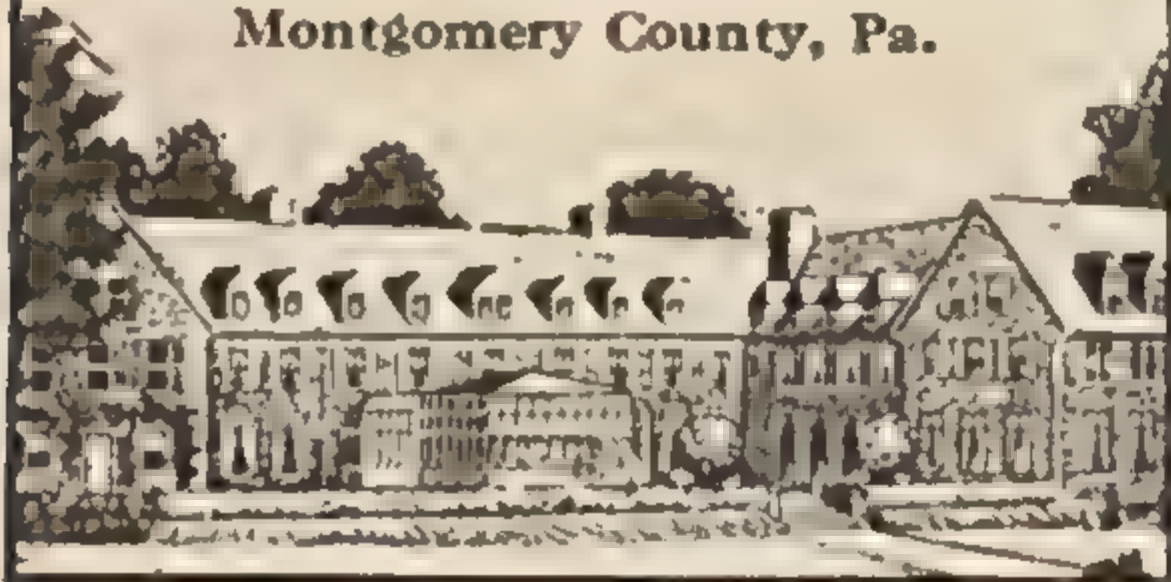
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NEW YORK

WORKS - PROVIDENCE AND NEW YORK



An excellent way to raise money for a war charity is to devote a booth at a bazar to the sale of the popular Vogue Knitting Bags—heavy paper bags with a Vogue cover as decoration and perhaps with a black or solid colour background—the whole shel-lacked for durability



Vogue will reserve a limited supply of its covers to be made up into these Vogue Knitting Bags. For this purpose Vogue will set aside about 3,000 copies of the covers of each issue, and will send a limited number to any one who wishes to make and sell these bags for charity

# KEEP RIGHT ON KNITTING, PLEASE

IF the insidious knitting habit has you firmly in its clutches, do not struggle to free yourself merely because a peace conference is being held at Versailles and the Kaiser has fled to Holland. Knitting may—indeed must—be a peaceful, as well as a warlike pursuit, and as long as we have a standing army in France, which will probably be for two years, it will need socks and sweaters and mufflers. The Red Cross wants every one to keep on knitting as long as the wool holds out; as an example of the continuous need, for several months to come, it is expected to furnish 20,000 pairs of socks and 7,500 sweaters per month.

## VOGUE KNITTING BAGS

Knitting bags, consequently, will be in as great demand as ever, and Vogue will be glad to furnish a limited number of its covers to be used on paper knitting-bags that are to be sold for charity. These bags were originated a year ago by Mrs. Ira L. Bryner, of Pasadena, California. With the idea of helping the free wool

fund for the Navy League Mrs. Bryner made twenty-five bags and sold them at fifty cents each. They sold in five minutes in the lobby of the Hotel Maryland in California, and since then Mrs. Bryner has sold over twenty-five hundred bags. All the proceeds have been given to the Army and Navy League and to the Red Cross.

## GARMENTS FOR REFUGEES

Less agreeable than knitting, but no less urgent, is the task of making garments for refugees—100,000 a month are wanted—and this work will replace the making of bandages and dressings in the Red Cross rooms. At a Red Cross meeting held at the Waldorf, Miss Anna Day, organizer of auxiliaries, said there was room in the garment shops of the New York chapter for 4,000 workers, and that if the women of this country could but see the poverty-stricken, weak, and pitiful state of the civilian population in the countries from which the German armies have been withdrawn, there

would be no need to make an appeal for a greater number of workers.

## MENDING AT WHOLESALE

The needle seems to be repairing the ravages of the sword all over the world, for the Red Cross has undertaken, at the request of the War Department, the reclaiming—which, is official for mending—of soldiers' socks, shirts, underwear, and blankets. Over 80,000 garments have been repaired since the first reclamation station was opened on the eighth of last July. A central reclamation station has recently been opened, at 6 West 57th Street, which has room for six hundred workers in three shifts. Already a thousand department store girls are giving two nights a week to helping in this station, so that what is most needed is workers in the morning and afternoon. At least 100,000 garments a month must be done. The work can be taken home or given out to sewing women by those who can not find time to do it themselves. Here's a chance to be a patriotic Priscilla a little longer.

VOL. 53. NO. 1

WHOLE NO. 1110

Cover Design by Ethel Rundquist

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JANUARY 1, 1919



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Peter A. Juley

### MRS. HERBERT L. SATTERLEE

*Mrs. Herbert L. Satterlee is the daughter of the late J. Pierpont Morgan and is an active worker in many charities. She is especially interested in the Comforts Committee of the Navy League, of which she is the Chairman. This committee has supplied knitted garments to the Army, Navy, and Y. M.*

*C. A. workers during the war, and expects to continue the work as long as our men are still in service and in need of these comforts. Mrs. Arthur Curtiss James, Mrs. William Hamilton, and Mrs. Archibald Pell are among those assisting Mrs. Satterlee. This painting is by Albert Sterner*





MARTHE GAUTHIER

*A knot of blue velvet ribbon at the waist and blue beads embroidered on pale rose Georgette crêpe—this is merely a negligée to Marthe Gauthier, its creator. But to the most disinterested observer it is obviously just one more additional charm—some people have all the luck—belonging to the lady whose curls are so indifferent to the restraint of a silken snood*

## NÉGLIGÉES FROM THE RAINBOW THAT IS PARIS

WAR and war-time conservations have had their effect on tea-gowns and other types of house gowns, quite as much as on the other garments in the feminine wardrobe. The most noticeable result has been to make them a great deal more practical and, as a rule, really warm, instead of mere wisps of dainty chiffon trimmed with lace. Nowadays, the favoured materials for the tea-gown and the house gown are velvet, duvetyn, and even broadcloth, although a great many of them are made soft enough for the most feminine soul by linings of heavy silks veiled with clinging chiffons or Georgette crêpe. Most of the winter tea-gowns are trimmed with bands of fur of whatever variety suits one's own particular fancy. One of the most popular of all these practical gowns is the velvet gown trimmed with wide bands of fur or with a succession of narrow bands. A negligée of this sort is simply draped up at one side and fastened with a button. Three-quarter length or long sleeves are most frequently used, as they are, of course, much warmer, and the question of warmth has become an all-important matter.

### THE STUFF THAT NÉGLIGÉES ARE MADE OF

There has been such a lack of new and interesting materials that the ingenuity of well-known artists has been recruited to supply the shortage, and as a result many pieces of plain materials have been worked into something resembling embroidery or brocade. Velvet and chiffon, in particular, have been used in this way. Lovely flowers and designs are painted on the material by hand and then pressed in. The effect is entirely different from the Batik work that is well-known and much admired.

In Paris, wadded dressing-gowns like men's, such as Lan-

Paris Couturières Have Contrived to  
Combine in These New and Lovely Négligées the Sterling Qualities of Warmth  
And the Frivolous Charms of Beauty



LANVIN

*When icicles hang by the wall and the grate indulges in an attack of "cafard," a salmon pink taffeta "liseuse," wadded with much wool and forethought, has its word to say on the importance of being comfortable. The decorative stitching is done in gold and pink*

vin has made, are very popular. Many of these are stitched with black silk, very short, and trimmed for winter with a big fur collar. A "liseuse" of wadded salmon pink taffeta with edges finished like a comforter for the bed, has a great deal of style and fills an actual need just now, when cold rooms make it impossible for us to wear thin things. This dressing-jacket is sketched at the bottom on this page. Jenny shows a charming negligée in pale blue chiffon on a pleated yellow foundation, which could be worn as a tea-gown. It is sketched at the upper left on page 20 and has a charming corsage, made of strips of silver cloth tacked with yellow roses, and a blue silk veil is draped over the shoulders. This same couturière, who started the fashion of veiling the simplest afternoon dresses with tulle, uses it also on the shoulders of all her negligées in a very delightful way.

### CHIFFONS AND LOVELINESS

The daintier negligées of light chiffons and laces are far too charming to lose their popularity, but even they have attained a new dignity and simplicity. A tea-gown that is very lovely has a foundation of flesh coloured charmeuse run with insertions of chiffon and net finely tucked, outlined with silver thread, and decorated with charming handmade flowers in delicate shades. Over this is used a long straight coat of black Chantilly lace. Perhaps the most luxurious of all tea-gowns are those shown in combinations of silver and gold cloth and velvet, or in metal brocades combined with either chiffon or velvet. These, too, are usually trimmed with fur bands around the neck and sleeves. The majority of house gowns, however, are not made of such sumptuous materials. Many show sleeves of chiffon and almost all have one or more trains.





## JENNY

(Right) Paris has gone back to its distracting pre-war habits. This couturière, for example, has made a negligée of pastel blue silk chiffon over pleated yellow mousseline, and—a delightful French fancy—a corsage made of silver tulle with silver braid fastened with yellow roses in a lattice work

## LANVIN

(Left) Lanvin designed this delightful wadded robe-de-chambre of pale pink satin lined unexpectedly with bright blue chiffon and trimmed with natural kolinsky. Then, as she was in an exuberant mood, she arranged a "coiffure" of black tulle, red brown beads, and skunk fur, to be worn "en domino"



## REDFERN

(Left) In "Les Marionnettes," by Pierre Wolff, one of the successes of the Paris theatres, Mlle. Pierat wears this "deshabille" of old-blue velvet trimmed with ermine. Velvet is a material which Paris particularly fancies both for warmth and becomingness in garments meant for intimate hours "chez soi"

## PAQUIN

(Right) In this negligée of lemon coloured satin, embroidered in silk of the same shade and motifs of blue, an Oriental air is more or less counterbalanced by the long pendulum of its wide blue faille sash



FRENCH NÉGLIGÉES WHICH PROVE

THAT PARIS HAS LOST NONE OF

ITS FLAIR FOR THE FRIVOLOUS



SOME PINK PARISIAN MASTER-

JUST A FLUFF OF SOFT SILK

PIECES, BORN TO BLUSH UNSEEN

AND A DEAL OF FRENCH CHARM

(Right) "If one really must conserve," said this gay little fluff of a combination from Grandjanin, "I'll manage with a little less material at top and bottom and a great deal more of loveliness between." And it proceeded to put mauve drawn-work and embroidery of rose Chinese silk in all the most becoming spots on the soft mauve lingerie voile that made its camisole and petticoat and drawers

(Left) Ever so many charming nightgowns have been of flesh coloured crêpe de Chine, but only this one, from Grandjanin, ever thought of notching all its edges, finishing them with picot lace, and flaunting black satin ribbons—that have forgotten all about being sombre—triumphantly in the face of the pale pink and blue affairs that have trimmed ever so many of its demure sisters

(Below) That quaint demure simplicity that is so captivating in many of the newest frocks is every bit as charming when it appears in a bit of pale pink Georgette crêpe that Lanvin calls a nightgown. There are bands of pastel blue Georgette crêpe and rose coloured ribbons—and the result is one of those fragile things by which woman holds her indisputable reputation for daintiness and loveliness

(Below) This wise little combination from Marthe Gauthier has based all its hope of daintiness on pink lingerie voile and drawn-work and the pink ribbons that tie so much charm and femininity into their soft satin lengths. The ribbons that lace up the slits at the side are just to prove that war-time simplicity hasn't made the designer one bit less delightfully original than she always has been



Only a Parisienne would have thought of using black silk cord to embroider her pink crêpe chemise, though every one would like to own a chemise as entirely enchanting as is this one from Lanvin. The bands at top and bottom are—you'd never guess—of rose coloured tulle, and rose coloured, too, are the satin ribbon shoulder straps





## nos souliers.

Examples of Some of the Precious Objects  
Of Art Which Lure the Connoisseur to the  
Bright Bewildering Boulevards of Paris

Sketches by George Barbier



*Who knows how great  
a difference shoes may  
make in the way we go?*

CURIOSLY enough, at the very time in which conditions have restricted our life and allowed us fewer social pleasures than usual, our choice of shoes has become more unlimited than ever; for walking, for riding, for indoor wear, and for dancing, the models are endless, and the subject of footwear has become fascinating enough to talk about at length. At the beginning of the war we were limited to the prescribed boot for walking, heavier than anything we had ever had before, and this has been worn daily through the past four winters. But another model for street wear has now appeared, a pretty laced shoe which achieves smartness without the sacrifice of comfort and which has cloth tops of various colours. Wearing this, the Parisienne can walk for hours on the asphalt pavements, doing her shopping and visiting the refugees and wounded.

### FANTASIES OF THE SHOEMAKER'S ART

As soon as she comes in, the smart Parisienne, like a careful housewife, changes her walking shoes to "visiting" shoes. These are usually of patent leather, cut and stitched like a man's pumps, and they recall the shoes that we used to choose for our morning stroll in the Bois. Now, however, we wear them only for a short walk to a friend's house for tea. If the day is very fine, we sometimes wear, instead of the patent leather, a shoe of suède in either brown or black with stockings to match. The warm dull finish of the suède recalls the shoes of the seventeenth century, and one pictures the square-toed, straight-heeled, buckled shoes of that period, like those which were worn by Louis XIII and the great Cardinal Mazarin at the taking of La Rochelle. Shoes that match the costume are one of our favourite coquetties, and we used to have them for every frock and reserve them carefully for that one gown, never wearing them with any other. Now that peace is here and we may go again into sunny Southern France for the dark days of winter, perhaps we may again indulge in these varied and interesting collections of shoes, more suitable for warmer climates.

Already there are many fantasies of the shoemaker's art to be had, perhaps in anticipation of

the time when elegance shall regain first place in our lives. One unusual model is in black with incrustations of gold lozenges, as amusing as a puzzle, and with crossed straps joined on the in-step. One wishes these dainty creations a happy life spent in gliding over the waxed floors of ball-rooms in pursuit of pleasure. For such a life was

another pair created, with straps studded with marcasite and high heels and paste buckles like those of the gallant Valère. Still another festive pair has satin ribbons crossing like those of a ballerina. Nowadays, the poor things are condemned to be worn without an audience, and that is always trying, but better days are coming very soon. The fact that the shoemakers continued to show such creative initiative throughout the war is admirable. There was no trace of depression or anxiety in their ingenuity and invention. They kept on creating for the coming days of peace, and they deserve a great deal of praise. Every Frenchwoman has tried to encourage them, and no one can say, as certain Spaniards and South Americans did in other days, that Frenchwomen are shod in ugly shoes. It would be a serious matter if they could, for now that skirts are shorter than ever, both the shoes and the manner of walking are more noticeable. One must be more careful than ever to place one's feet prettily, for the most charming footgear in the world will not help an unattractive walk.

### THE SHOES OF HISTORY

Our museums are full of examples of the footgear of all epochs, embroidered or decorated with jewels and made of satin, silk, leather, or brocade. Lying idly in their glass cases, they seem to have forgotten the events through which they have passed. Those exquisite delicate slippers at the Musée de Cluny, for example,—do they suggest the Terror? Here in another case are the sandals worn by women in the Golden Age of Greece, exquisitely painted or ornamented with metal figures. Under the Roman Empire, we are told, even the horses had leather shoes which could be taken on and off at will. At the time of the Directoire the odalisques of Barras wore an adaptation of the classic sandal on their bare feet and a big diamond on each of their toes. Very familiar is the story of the Italian princess of the fifteenth century, who had glass slippers made for herself as a symbol of the fragility of



*These are not, as one might naturally think, part of the glory that was Greece, but a pair of sandals designed for the boudoir of the deliciously impractical Parisienne*

*(Right) The famous glass slipper of the little kitchen-maid who put her faith in princes*



**la chaussure de Cendrillon.**

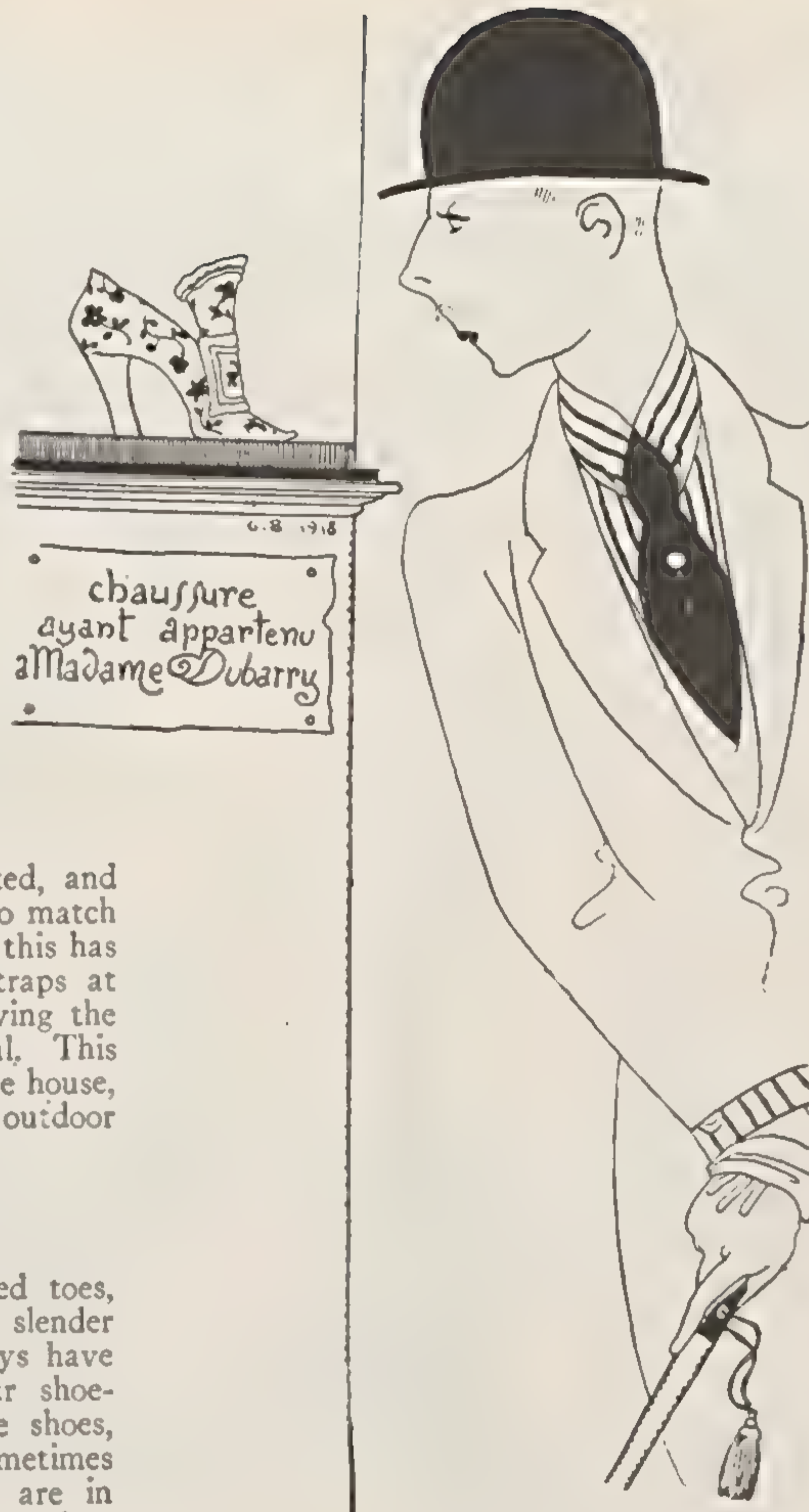


her dreams and aspirations, one as easily broken as the other. She was a philosopher, and we share a little of her philosophy when we meet the tragedy of our present life with serenity and confidence; for that is the real meaning of this ordering of myriads of fancy slippers.

Some of the new models, of blue leather stitched with white, remind us of those we saw in our childhood, worn by the children who were vowed to the service of the Virgin. These slippers are cut very low with a little strap around the ankle, fastened with a small steel buckle. The heel is very low and matches the colour of the stocking. We might wear such a slipper to a musicale or to an informal luncheon. Another attractive model is in glazed kid with elastic set in at the side, or of dull kid in brown or blue, invisibly stitched, with seven straps on the instep. These are appropriate for walking as their heels are not exaggerated, and they can be made in almost any colour to match the costume. A more fantastic version of this has merely a heel and a sole, with three straps at each side meeting on the instep and leaving the foot free on the sides, almost like a sandal. This is an originality which is well enough in the house, but, of course, out of the question for outdoor wear or for formal occasions.

#### THE COQUETRY OF SHOES

Whether they have pointed or rounded toes, and whether their heels are high for a slender woman or low for a heavy one, we always have several pairs of shoes in making at our shoemaker's; for, in addition to our daytime shoes, we need a variety for evening wear. Sometimes they match our gowns, sometimes they are in decided contrast to them, but in any case they



are as attractive as ingenuity can make them. Even for a little dinner at home with her husband, the Parisienne loves to dress her feet prettily. With short tea-gowns, she chooses gold or silver slippers or black ones checked with jet or velvet. But, whatever style she selects, she wears it with confidence and courage and takes as much pains with it as ever. In spite of those long days devoid of social engagements, of sports, or of receptions, we have continued to wear shoes as carefully made as some bibelot of the Renaissance. When some explorer discovers them, hundreds of years from now, hidden in some tomb, they will bear witness better than all the histories to the bravery with which the women of this war faced their daily dangers, for it requires real courage to be gay as well as brave when death may at any moment come crashing out of the skies. It may be noble and admirable

to endure afflictions in square-toed "sensible" shoes, but it isn't particularly attractive. Somehow, one feels that the German women would be sure to put on their oldest and most hideous clothes if Berlin were being bombed. But the Parisienne goes on the principle that if she is going to be blown to bits, they shall be charming bits, and that if her feet must tread a dangerous path, they should be prettily shod.

#### SYMBOLIC SHOES

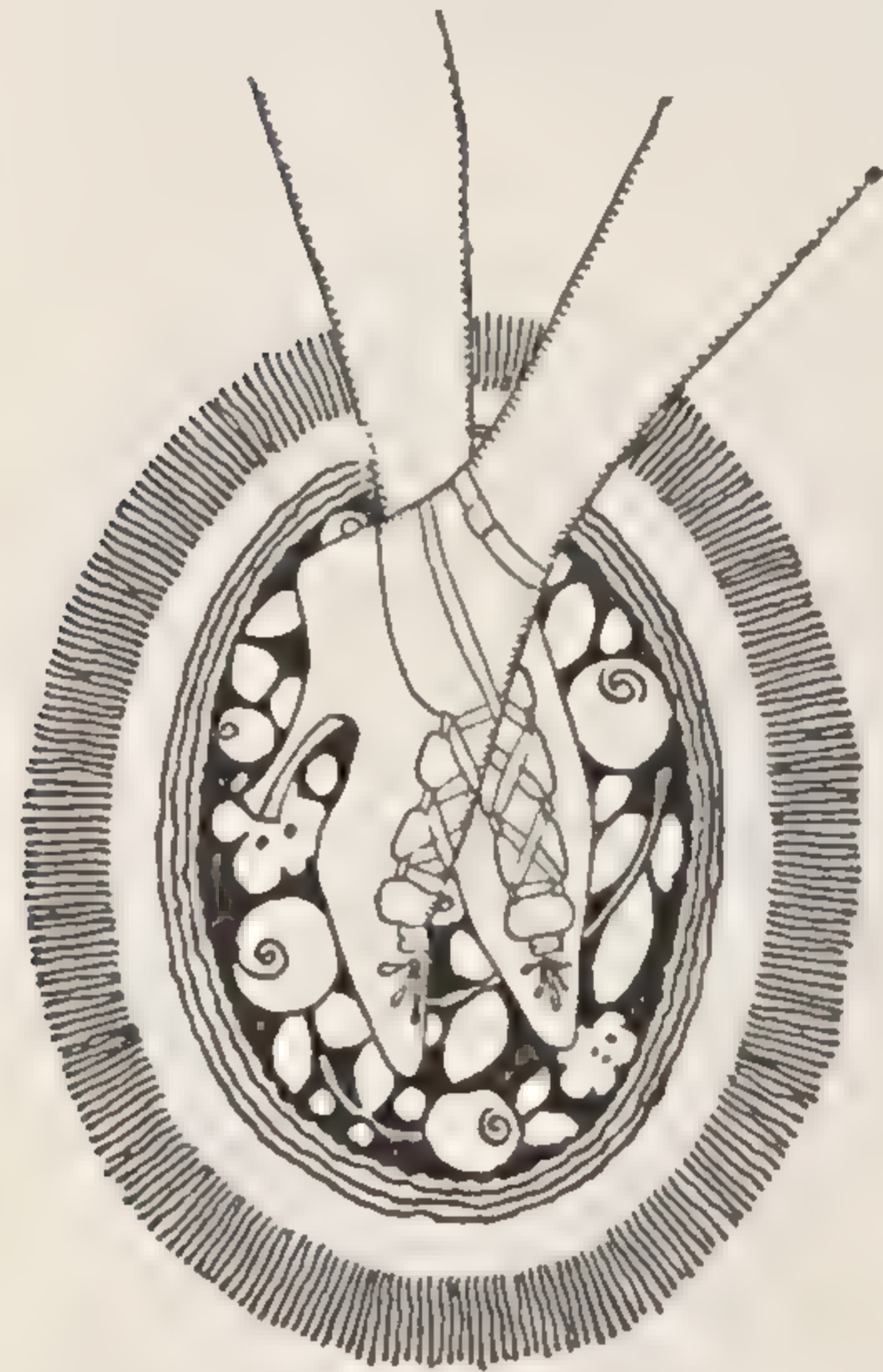
Side by side, perhaps, with a pair of army boots in the glass case of some museum, will stand a little pair of high-heeled, absurdly frivolous brocaded shoes whose best claim to fame will be that they never served to take a coward on her way, and that, in order that such feet might walk in safety, the flower of France laid down their lives upon the field of honour.

J. RAMON FERNANDEZ.

*This young man is evidently wondering—timidly—what was the charm that made a king lay his homage at a brocaded foot. "Ah, monsieur," the little shoe answers in every mocking line, "vous êtes bien jeune"*

*These are the "petits pieds si adorés," so famous in French literature, without which no French novel could ever have been written, and which have left their exquisite print on all the bright pages of Romance*

*When these jewelled be-ribboned sandals wandered over the black and white marble pavements of Pompeian courtyards, noble Romans, in that haughty and superior way men have, doubtless said, "What impractical shoes women do wear"*



*(Right) These, of course, are the most beautiful boots in the world, for they have trod the long, hard road that led to victory*



**le plus beau :  
celui de la Victoire**





Laron de Meyer

POSED BY LEONORE HUGHES

*White Georgette crêpe and wide bands of cream coloured Valenciennes lace will attract any woman's attention, but when in addition, a blouse has a pleated ruffle edged with lace and cuffs to match, it is difficult to interest her in other matters; Mrs. Walsh*

*Blouses for the older woman always offer an excellent chance to indulge in the use of beautiful laces, and this one, in a heavy quality of linen net, has a very lovely and becoming collar and cuffs of Venetian lace. The cuffs are edged with filet; from Littwitz*



*Fine white Georgette crêpe trimmed with real Valenciennes lace insertion makes this charming blouse with a new sleeve; from Mary's Shop*

THE popularity of the blouse fluctuates more than that of any other article of feminine attire. Just at the moment it is on the upward wave and, strangely enough, it is the essentially feminine variety of blouse—the lacy, frilly, washable affair—that is making the strongest bid for favour. For several seasons we have preferred the blouse of Georgette crêpe, crêpe de Chine, tub silk, and other more formal materials, to that of handkerchief linen, net, fine batiste, or lace. Now that these lingerie materials are scarcer and more expensive than they have been for years, we are using them for blouses in which fine hand-work furnishes the greatest attraction. Frills are being revived, cascading down the front of the blouse and set into the end of the sleeve to fall in beguiling fashion over the wearer's hand.

(Continued on page 84)



*A Lingerie Blouse May Be the*

*Better Half of One's Costume*

*A tailored blouse in white-pussy-willow taffeta is trimmed with diamond shaped pearl buttons and little silk pleatings; from Mary's Shop*





HEMISER.

Baron de Meyer

Here is a reminder of the charms of the lingerie blouse, which we seem to have forgotten for a bit. It is made of a very fine quality of French batiste trimmed with pin tucks and pleated ruffles of the material. The ruffles are hemstitched on the cuffs and collar and down the front of the blouse which is made in a surplice effect. Buttons trim the cuffs; Mrs. Walsh



(Left) Tucked tabs edged with a tiny pleated ruffle of the material make a vest effect in this lovely blouse of café au lait Georgette crêpe. The collar is very high and is trimmed with tiny horizontal tucks and edged with a pleating. Black grosgrain ribbon, held in place by green jade slides at the neck, makes a decorative finish to this blouse; from Mary's Shop



(Right) Very heavy grey crêpe de Chine is used for this original blouse which slips on over the head and may be worn with a high or low neck. The back is perfectly plain except for a small inverted pleat, just below the collar, which gives an extra amount of fulness to the back. Grey grosgrain ribbon ties about the waist and hangs in long ends; from MacVeady





*To combine the fascinations of a Spanish mantilla, a domino, and a fashionable hat was evidently the ambition of this lovely arrangement of black tulle and draped Chantilly lace. Having achieved this tour de force, it adds, by way of a decoration for merit, a tuft of ostrich feathers in apple green*



*A straight slim olive grey English whipcord suit with cloth-covered buttons could find no better foil than sable furs and a dark green felt hat trimmed with those iridescent coque feathers which, as the Bersaglieri long ago decided, are the most decorative thing that could possibly glow on any hat*

*Lucile Signs Her Name to  
These Smart Variations on  
The Theme of Femininity*

*Costumes for the Boudoir, for  
Dinner, and for the Street  
From Lucile's Collection*





In this frock, flesh coloured chiffon is the becoming background for deep cream lace in the form of bands and flounces, a girdle of two tones of orchid faille, and a fold of orchid faille at the neck. The spray of flowers that blooms so daintily at the waist is of silk in pale shades, made with the charm that only comes when Lucile is the gardener. But, after all, it is the lace mitt that ends the sleeve that makes one appreciate the genius of the designer for those little things that count so much in smartness



For that delightful sensation that comes from knowing that one's frock is just a little more charming than one's neighbour's, it is an excellent plan to base one's faith on a slip of black satin and chiffon brocaded in squares and gathered into a black lace ruffle at the bottom. The next step is an over-dress of black net with a skirt that is just one ruffle after another and with bands of jet that suggest a necklace and bracelets. Of course, the designer's signature must lurk in every becoming line



(Left) When a saut-de-lit has had the good judgment to choose apricot coloured chiffon velvet as its material, one knows at once that it is fated to be utterly charming. But when, in addition, it is bound with shaded apricot satin, lined with Nile green silk, trimmed with soft ruffles of cream lace, and festooned with old-blue ribbon and shaded blue flowers—then one wants to invite it right into the intimacy of one's own boudoir



## RUFFLES, NET, AND PLEATINGS, INSTEAD

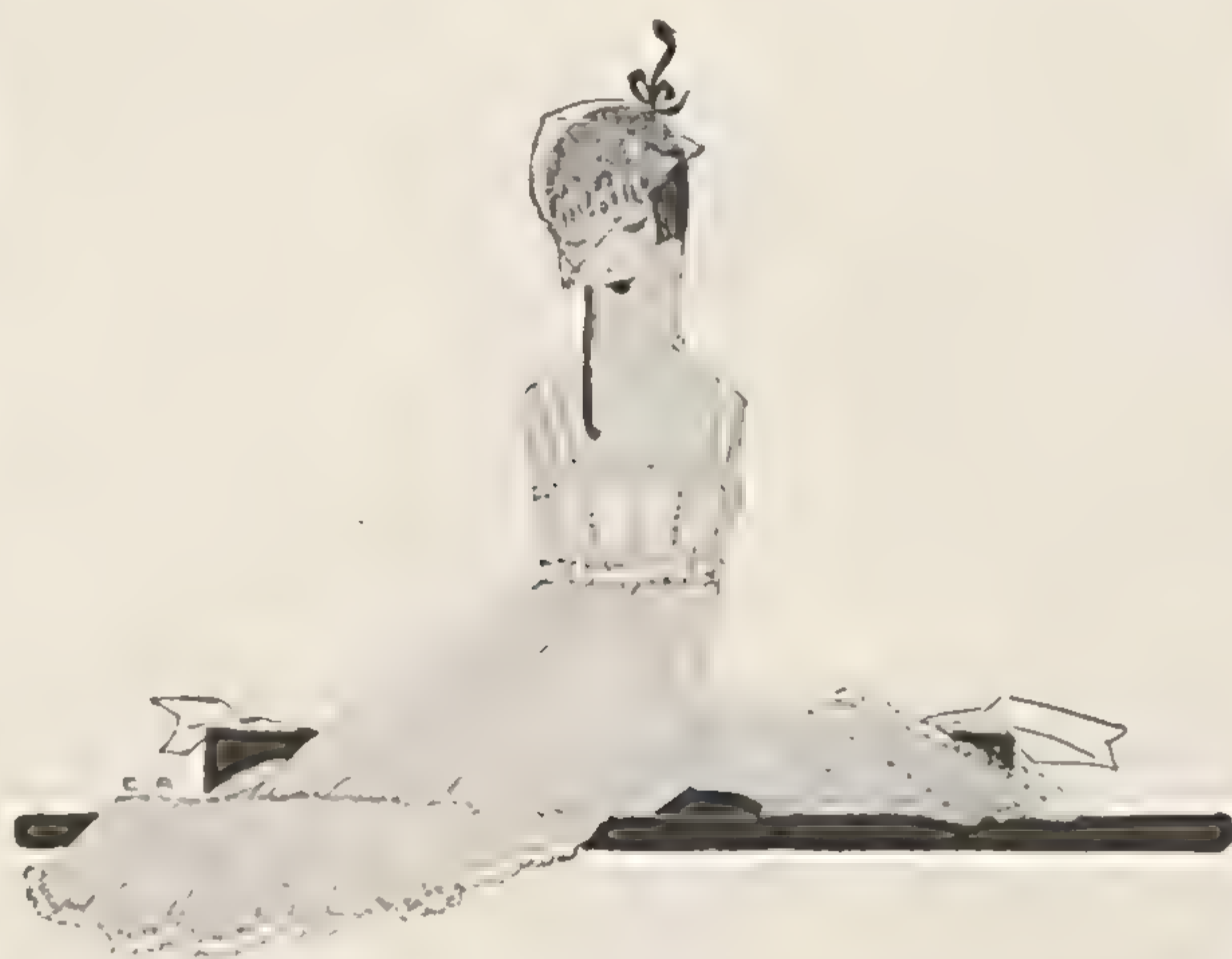
## OF LACE, TRIM THE NEW FRENCH LINGERIE



One has a perfect right to look soulful when one gazes out beneath the ribbon brim of this cap of grosgrain ribbon in pale and deep salmon colour. Across the top the ribbon forms a basket weave, and lace and silver braid do their dainty bit; from Bonwit Teller



(Right) Garters can be just as frivolously lovely as any other article of one's lingerie—at least, when they are made of pink satin ribbon trimmed with a ruffle of fine lace and a hand-made rose of ribbon; Bonwit Teller



In spite of her demure glance one knows that she is quite conscious of her charming voile chemise with its new high waist-line and the pleated skirt finished with a net ruffle. Most of the new French lingerie is of silk or cotton voile and is trimmed with narrow flutings and inserts of net instead of lace; Mary's Shop



A piquant profile should not be allowed to go through life without this Dutch cap in cream lace trimmed with pale ribbons and a small festoon of roses. Half of the success of a breakfast in bed lies in the quaint charm of so dainty a cap; from Bonwit Teller

(Left) When a pair of dainty garters show a decided fancy for being made of pale blue satin ribbon, they are more than likely to be trimmed with a fetching rosette of soft lace and tiny ends of ribbon; Bonwit Teller



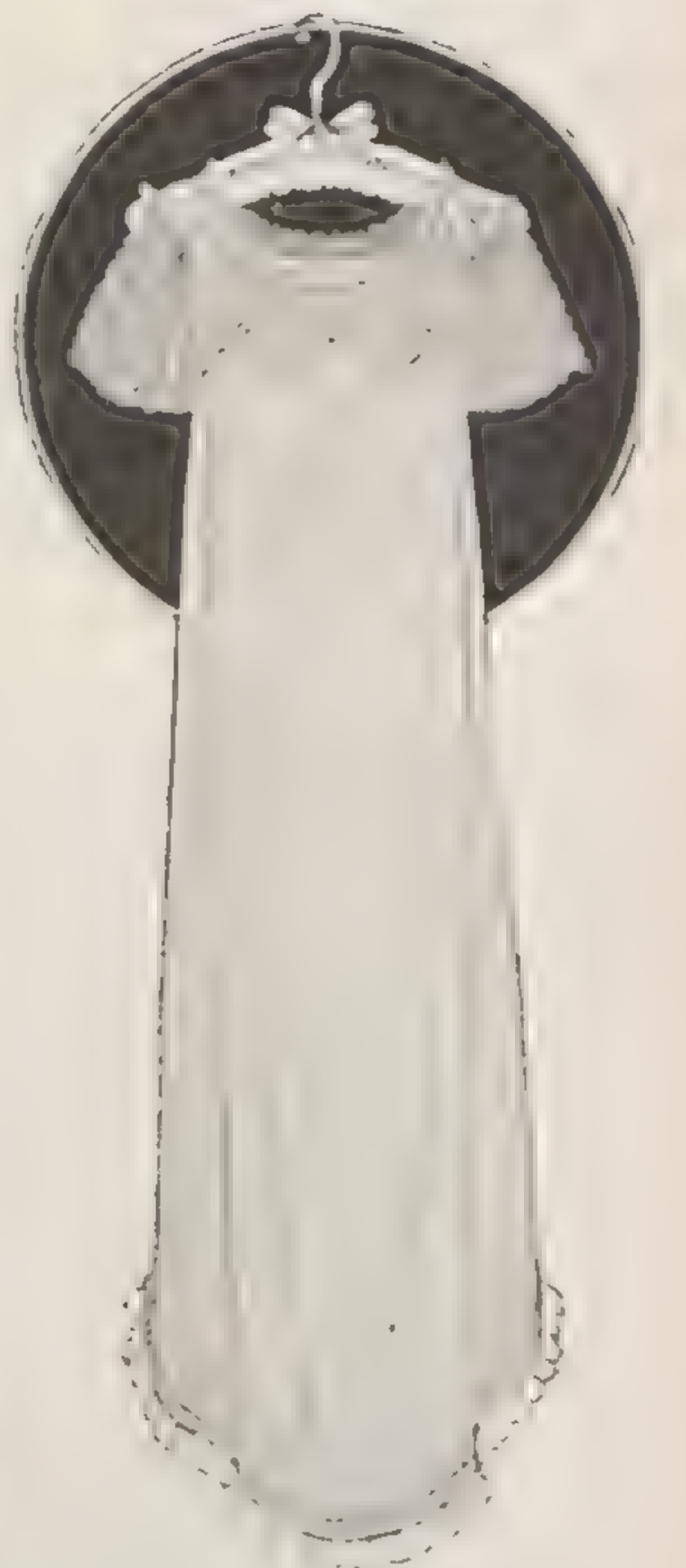
The blond young person at the left is wearing a brassière of white net embroidered and outlined in white cotton threads and especially designed for a young girl. The shoulder straps of pink satin button onto the brassière which fastens in the back. With this is shown an evening petticoat of pink chiffon with a deep hem at the bottom running up to a deep yoke-line decorated at either side with hand-made flowers. The lady making her dramatic appearance with the scarf has a chemise and drawers of fine handkerchief linen trimmed with hand-embroidery, medallions of real lace, and lace edgings. After the newest fashion the chemise ends at least four inches above the knee and has a princess waist-line. Pink satin ribbon trims the drawers; Bonwit Teller. The lady at the right finds her satisfaction in the fluted blue ribbons of a straight and simple evening slip of flesh coloured Georgette crêpe trimmed with ruffles banded with cream lace; Wanamaker



It is an established fact in the lore of femininity that the best way to begin the day is in a warm matinée as lovely as this one of robin's egg blue satin lined with pale blue albatross. The envelope chemise in the middle depends for its loveliness on flesh crêpe de Chine embroidered in pink silk. There are slits at the sides, and at the knees are bands outlined in Valenciennes lace. The heavy Italian silk bloomers are in flesh, grey, white, or black, with a pocket at one side; Bergdorf Goodman



Idle moments in one's boudoir may be spent pleasantly in these satin mules in delicate colours scrolled in embroidery in gold silk thread and trimmed with narrow ruffles of lace and ribbons; Bonwit Teller



The daintiness of one's nightgown may tint the rosiness of one's dreams—and here is one of pussy-willow silk in salmon pink, cross-stitched in a deeper pink and trimmed with loop-like openings; from MacFady

Even though one wears a severe uniform by day, at night one may wear a nightgown of flesh ninon trimmed with yoke and sleeves of finely tucked net. At the bottom is a picot-edged net ruffle; from MacFady



The lady with the mirror wears a nightgown of salmon coloured ninon outlined and embroidered in blue and held in at the waist by a shirred band. The slender person in the middle is conscious of a picturesque pair of pyjamas of bright blue crêpe de Chine trimmed with white and made jaunty by many buttons. She holds a truly French corset in pink satin and net which slips on over the hips. It is guiltless of bones and made to wear with a negligée. Kneeling in admiration is a charming lady in a chemise and drawers of flesh coloured handkerchief linen, pleated, hemstitched, and embroidered. Old-blue ribbons form the shoulder bands and run through pink embroidered eyelets; W'anamaker



*For Between Sea-  
sons the Afternoon  
Hat is Picturesque  
And is Frequently  
Made of Dark Satin*

HATS FROM MERCEDES

POSED BY LENORE HUGHES

(Below) One will want to linger twice as long over one's afternoon tea if one is glancing from beneath the becoming brim of this blue satin hat trimmed radiantly with peacock feathers dyed a lovely shade of orange. The hat is rather Napoleonic in effect—glances mean so much more under provocative lines. A cording of blue satin finishes the edge



(Below) The piquant profile will be twice as charming under the softly shirred brim of this youthful hat of tan taffeta with early wheat in taupe velvet standing up briskly all around the crown. Although taffeta is the very newest material for the mid-season afternoon hat, many are made, too, of dark satin which gives a rich effect







There are some moments in every woman's life—at least, there ought to be,—when she longs for a tea-gown that has forgotten all about practicality and become as soft and as lovely and as feminine as only a tea-gown can be. And for those melting moments, here is an utterly satisfactory model, all made of chiffon in twilight blue shimmering with a pattern of green and blue applied by a special process. The gown itself is just a graceful clinging slip—but as for the sleeves, they have gone to unbelievable lengths to be charming

No one could resist her in this pink of tea-gown perfection with its sheath of silver-shot pink brocade and its filmy sleeves of pink chiffon. Perhaps she added the collar and cuffs of soft rich fur for the sake of warmth, but those little panels, two of them hanging from the sides of the long-waisted bodice and the third trailing its narrow length behind in the rôle of a train, are there purely for the all-sufficient purpose of decoration. Of course, a great deal of charm and much artistic temperament are tucked up in those long voluminous sleeves



Most dressing-gowns—even the most aristocratic ones—are content with being made of velvet (especially old-blue velvet) and trimmed with soft brown fox fur, but this ambitious one would not be satisfied until it had a pattern painted in soft colours and pressed in, giving a wonderful effect. Its quaint voluminous sleeves are as lovely as its material, and the narrow fur-banded sash is another bit of the delightful femininity that is the right of every tea-gown

MODELS FROM BONWIT TELLER

"NOW THAT THE WAR IS OVER,"

SAID THESE TEA-GOWNS JUB-

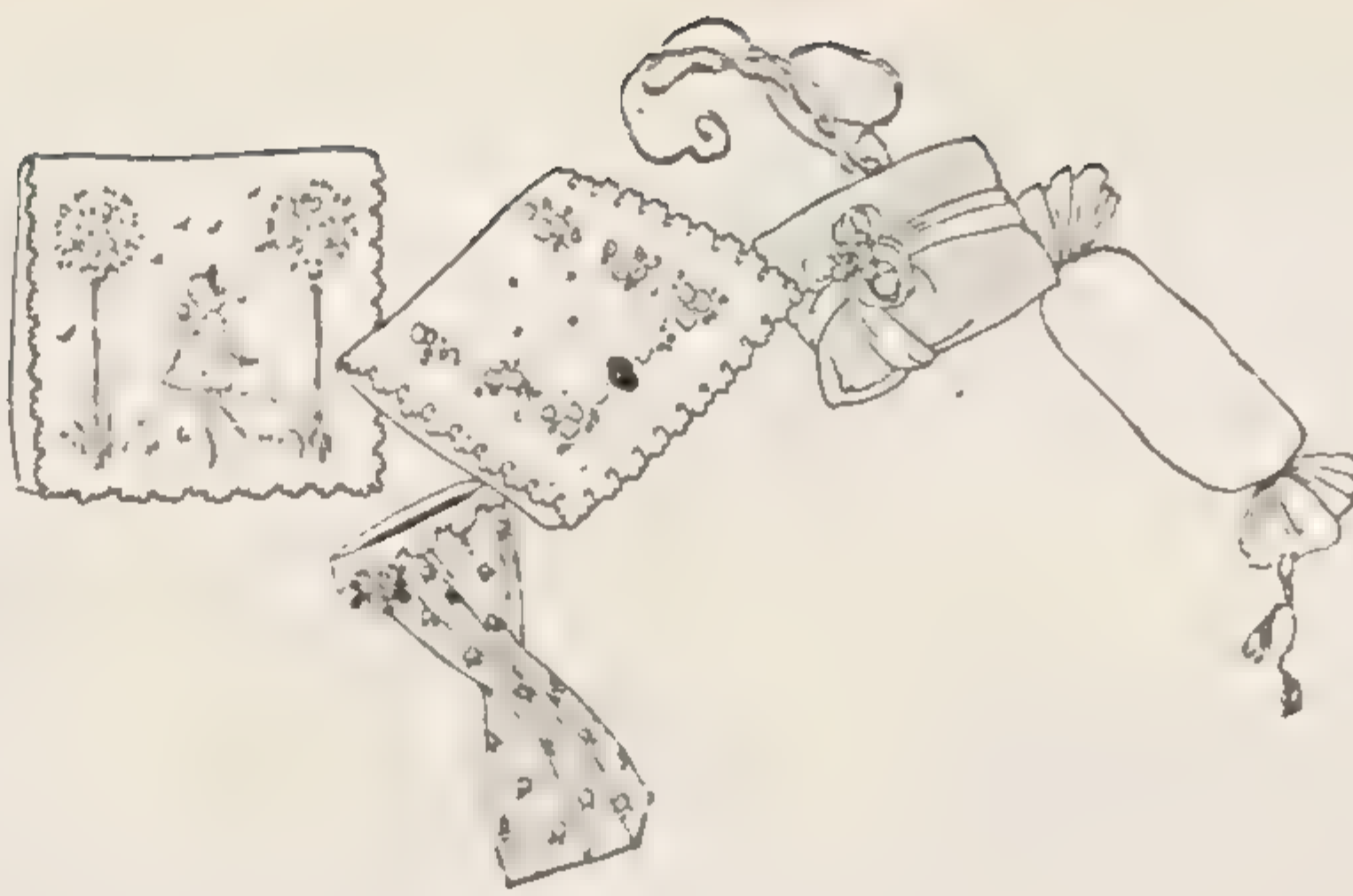
ILANTLY, "WE CAN BE AS LUX-

URIOUSLY DRAPED AND VOLUM-

INOUS AND FEMININE AS EVER"



*A delicate fragrance will linger in one's clothes if these dainty sachets lurk in the bureau drawers or suspend from the hangers in the closet. A specialist whose perfumes last for a whole year will fill them to suit one's individual taste*



## MUCH ADO ABOUT LINGERIE

ON first visiting Paris, one is always impressed with the simplicity of the chic woman when in public. However, though her frocks may be severe of line, they are usually masterpieces, cut with the thought of emphasizing every good point and concealing the less desirable ones. And in order to attain this perfection, the lingerie, as well as the frock, must be fitted with the greatest care.

To-day, both the chic Parisienne and her equally smart sister over here carry this principle to the point of having their very stockings made to measure. It is needless to say that for the lingerie of the smart woman only the most lovely materials are used, with trimmings of real lace and hand-embroidery or of fine tucking and edgings of finely pleated net. And when the *lingère* has expended all her art on these exquisite trifles, surely Madame and her maid should devote some time to the thought of how best to care for them.

### SAFETY IN NUMBERS

The woman of large means spares nothing to make her trousseau as lovely as possible in both material and workmanship, while the one with a more moderate income refrains from buying price-

Lovely Lingerie, Like Its Owner, Must Have  
Its Youth and Beauty Preserved by  
The Right Sort of Care and Treatment

less laces, but indulges in the sheerest of materials, made up by hand, with the individual markings preferred by all women of good taste. But both types of women are agreed in having a large quantity of these garments in order to avoid their too frequent visits to the laundress or the cleaners, as these processes are soon disastrous to very fine lingerie.

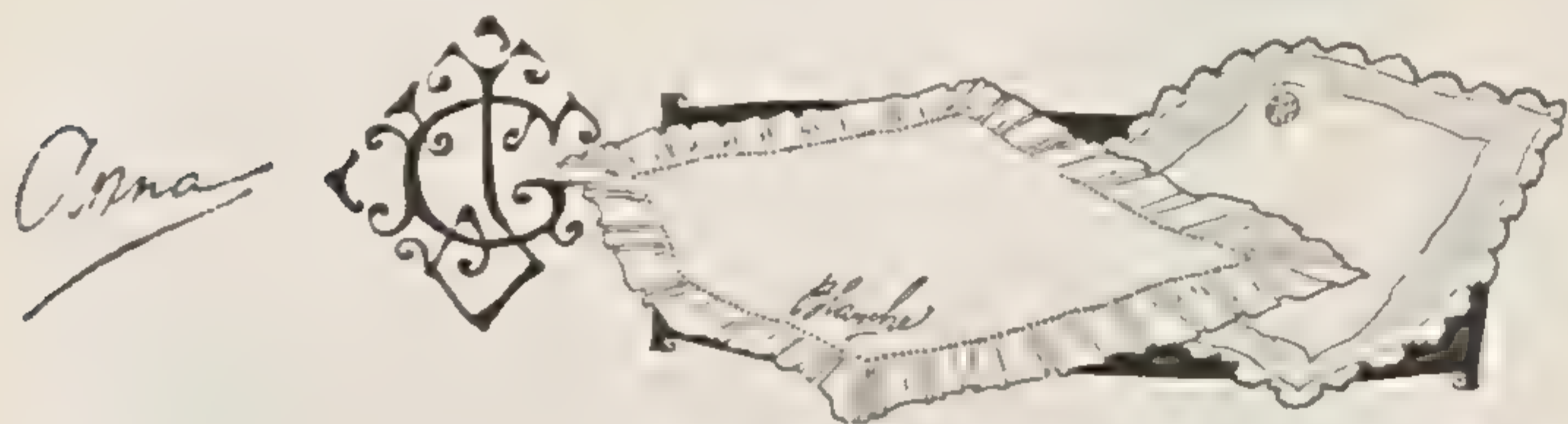
The chic woman changes all her garments every day, and her well-trained maid shakes and airs them thoroughly, dips the lace in magnesia until all soil is removed, again shakes and airs them, and then carefully presses each garment, replacing the dainty satin ribbons, which have been cleaned in benzine. The garments are then returned to their special drawer or shelf, where the favourite sachet perfumes it for a fortnight or three weeks, until it is again donned for a day only. This matter of

resting clothes is one of great importance. There is not a detail of the toilet that is not improved by resting, from veils to boots, and a clever woman, even though her means are limited, manages to have plenty of changes.

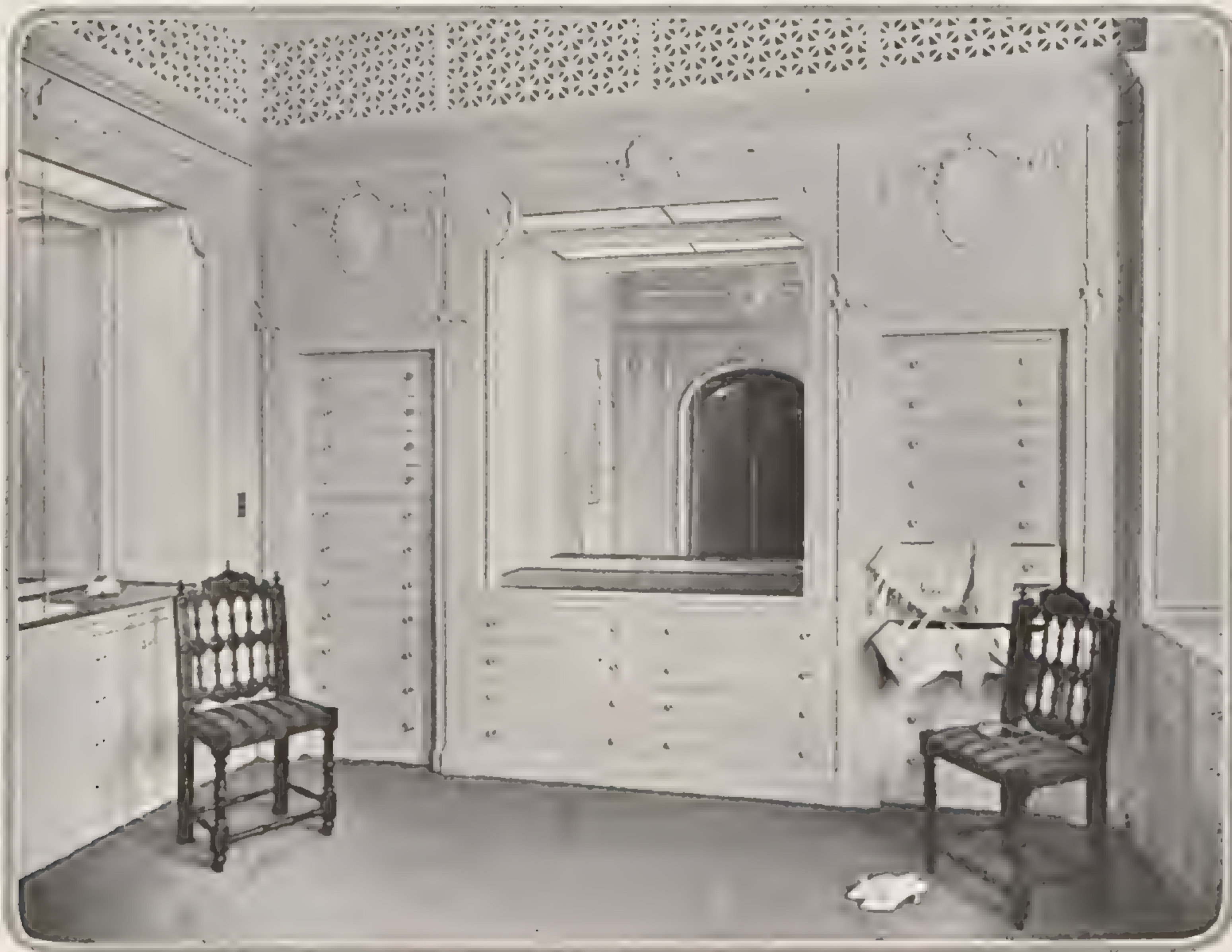
The initial expense of fine lingerie is the serious one, of course, for after a stock has been laid in, it is easily kept up by replenishing a set at a time. There has never been as great a variety of materials as now, when batiste, linon, handkerchief linen, crêpe, satin, and even chiffon are used. The silk garments are usually worn for traveling, as they stand the hard wear better than the more delicate fabrics and are easily washed, dipped in a fluid to restore the delicate shade, and ironed by the experienced maid so as to look quite like new. Some women even use satin for nightgowns, bloomers, and camisoles. When on a voyage these durable garments may also be washed and ironed.

### SACHETS AND RIBBONS

The stocking should always have the foot rinsed out after wearing, if one would prolong its life, but the maid should use only a tepid soapy water  
(Continued on page 76)



*Individual markings add a dainty personal touch to lingerie and to such simple handkerchiefs as this one with a net ruffle and its hand-hemstitched companion*



Mattie Edwards Hewitt

*The attractive embroidery on these charming ribbon bands states plainly just which group of dainty garments they are destined to encircle in Madame's lingerie chest*

(Left) A suggestion for a charming and altogether practical dressing-room is offered by this glimpse of the new lingerie room at Bonwit Teller's with decorations in Adam style. The walls are set with many mirrors, and all the remaining space is filled with built-in drawers



# HOW PARIS FROCKS WILL BEGIN THE NEW YEAR

WHEN we were children we used to find that anticipation, which older people called one of their greatest pleasures, was to us an almost unbearable torture. The nearer the great event, the harder it became to wait for it. In these days in which I am writing, when we are like people walking through a long dark tunnel who at last see daylight at the end of it, we find ourselves sympathizing with the children's point of view. We have awaited disaster with calmness in the past, but we await the fruition of peace with a natural impatience. There are so many things we want to do; factories to start again; designers to bring back from the trenches and into the ateliers; nimble-fingered workwomen to beguile from the higher wages of the munition plants to ply their own lovely trade again. This is only to mention one little angle of the great work of reconstruction and recreation which lies before French industry as soon as peace is signed. We are already doing all we can; in spite of the influenza which has cut the existing working force in two and the strike of the midinettes which has caused the already distracted dressmakers so much trouble, women are appearing as if by magic in fresh and pretty costumes every day. What Aladdin's lamp is it that brings all this about?

## THE PARISIENNE AT LUNCHEON

I went to luncheon at the Hotel Crillon the other day. Beside us was a group of American Y. M. C. A. workers, laughing and talking, with polo caps over one ear and their mallets hanging on their chairs. At another nearby table was the Princess de Caraman Chimay, very lovely in blue serge with a silver fox around her neck, and on her head a bell-shaped hat of mauve silk, pleated, draped, and quite without trimming except for a

In Paris the Couturiers Are Busier  
Than Ever, Pouring Their French  
Enthusiasm Into Charming Clothes



Tapoulier

Mlle. Magdeleine Piettre, who married Lieutenant G. G. Blackwell, 5th P. A. C., is the daughter of the Sous-Préfet of Abbeville. Her mother, Madame Piettre, has devoted herself to the "Oeuvre des Mairaines de Guerre Américaines" for French and Belgian orphans, since the beginning of the war. The wedding-gown, from Calot, was of white tulle embroidered in silver

their faces, but, on the contrary, turned up in front and as low as the shoulders in back. Pretty Madame Yturbe, whom I saw at the motion pictures the other day, wore a very high plain black toque. The Baroness Gourgaud, née Gébhardt, whom I met in the rue de la Paix, was very chic in a long wrap of fur, a large tricorné of blond panne velvet, and a blond veil.

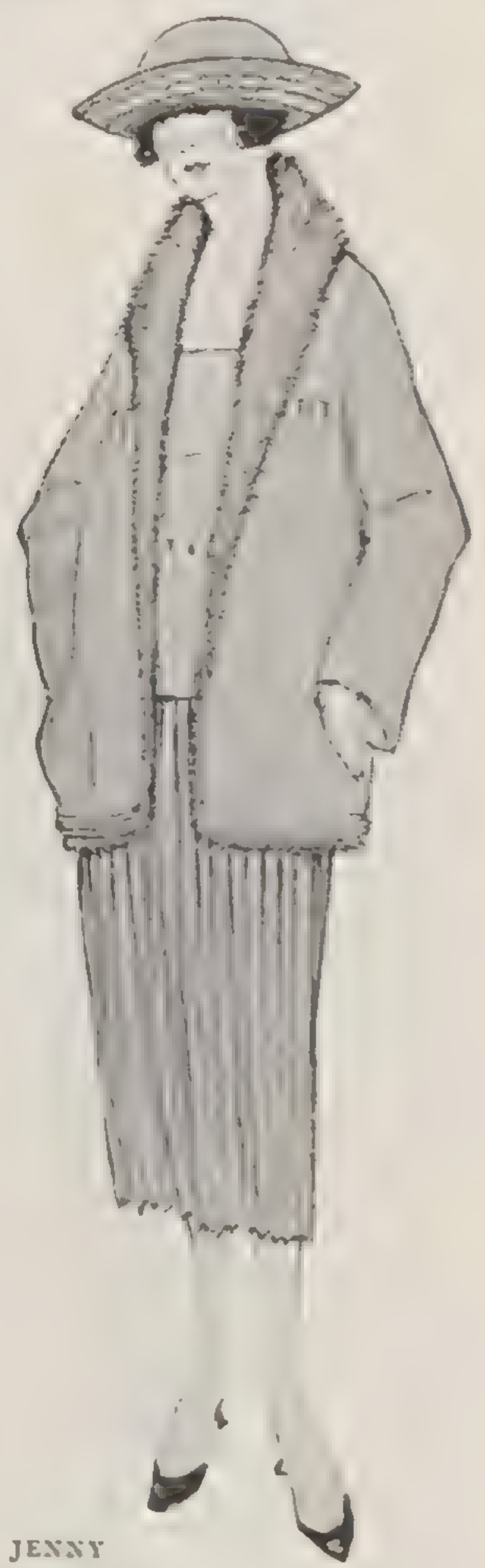
In the theatres, where activity is beginning again, as it is everywhere in Paris, much attention is paid to costumes. At the Comédie-Française the revival of "Les Marionnettes" has been the occasion for a display of real elegance. Mlle. Pierat wears three charming toilettes from Redfern. Her evening dress in metal tissue in the shade called ashes of roses with strings of black jet is a discreet Oriental creation, with its fetters fastened to the arms and its corsage cut down in back to the waist. It looks as if women were going to have their revenge for the four years of war when all décolleté was forbidden. The way in which this charming actress's hair was done when she wore this dress was charming. Her negligée of old-blue velvet draped and edged with ermine is simple but very practical, and the same is true of the tea-gown of silver lamé lined with pink velvet with a large silver rose at the velvet belt. Pretty little Mlle. Bovy wore a very original Lanvin dress in lavender Georgette crêpe embroidered in silk of the same shade with large roses like those of the crown which she wears placed well forward on her head. The corsage and the train are in orchid coloured satin. Mlle. Faber was very beautiful in a coat-dress of silver cloth trimmed with kolinsky, from Doucet. The square collar, which covers all the back, is extremely chic and new in form, and the arrangement of fur on the edge of the coat is very characteristic of this house. In the audience one saw many lace blouses



JENNY

Bands of kolinsky play an important part in the fate of this old-blue velvet coat, for they trace a pattern, up and down and round about, that is altogether new and distinctive

knot of ribbon at the right side. I have just seen one particularly well-dressed Parisienne wrapped in a big mink coat, looking prettier than ever under her bell-shaped hat of black panne velvet. The Countess de Montesquiou, née Roger, sat near us at tea at the Ritz, looking very exquisite and graceful in a cape of black satin with five rows of mink and a big collar of the same fur. Her immense hat of black satin, turned up abruptly in front, showed the blond curls which framed her face. Her shoes had square cut steel buckles mounted on black velvet. The Comtesse d'Hautpoul wore a wrap of black velvet with a big collar and cuffs of ermine. Her toque, from Alex, was of white satin covered with black embroidered tulle which fell over the back of the hat and hung down like a veil. She had had a light attack of influenza, and her air of fatigue gave an even greater charm than usual to her pretty face, if such a thing were possible. Large toques such as she wears are seen everywhere, rather square and lightly draped, whether they are of fur or satin or velvet. They are worn well down over the eyes and are often covered with a veil which hangs down in back. For stormy days, when one has to walk in the rain, nothing could be more practical, but there is an undeniable tendency to large hats. For anything at all formal, women wear large hats, no longer low over



JENNY

Little grey "tailleurs" are becoming so omnipresent in Paris that they suggest a uniform—but who can wonder when they are as delightful as this one trimmed with castor?





LANVIN

In "Les Marionnettes," Mlle. Berthe Bovy, of the Comédie-Française, wore this evening gown of silk-embroidered mauve Georgette crêpe with the simple bodice and long double train of pale mauve satin

and extremely light corsages in embroidered materials. Lingerie blouses are still worn; they may not be the first fashion at the moment, but many women still wear them because they are fresher—and cleaner, too—for traveling, for morning wear, or under a tailored coat, over which, in the coldest weather, is worn a heavy coat. There are very fine and pretty ones, trimmed with hem-stitching and filet and Irish lace combined. But the blouses of fashion, those for which our dress-makers have actually made new and interesting models, are fancy blouses embroidered or done in soutache braid like the one in black mousseline de soie, from Paquin, which is sketched at the top on page 35. The main part and the sleeves in one part, and the back and front, which are square pieces, are put on at the shoulders and held by five little buttons on the hips. These two squares are on the style of an Egyptian chemise, beautifully embroidered in pale blue beads and gold thread, cut down the middle of the front. At the bottom

of the sleeve more of this bead embroidery is used for the cuffs. The shoulders are left completely bare in this model. Sometimes these blouses come below the belt in front and stop in the back where the skirt begins, making a sort of gilet. The shoulders, the sleeves, and a part of the fronts are made of mousseline de soie, while the rest, in satin or panne velvet, is covered with bead embroidery or silks in various colours. Beige, old-blue, jonquil yellow, and cloud grey embroidered in soutache braid of the same colour or in black, makes the prettiest effect, but the most elegant of all are those in embroidered silk jersey in all white or silver grey.

A very simple costume, and one which is yet particularly successful this season, is the grey wool velours trotteur from Jenny. The skirt is pleated, and the vest is entirely lined with castor. The edge of the vest is cut in three scallops



DOUCET

This coat of silver grey "drapella," collared, cuffed, and banded with kolinsky and worn by Mlle. Jane Faber, also of the Comédie-Française, was another very good reason for the success of "Les Marionnettes"



de Givenchy



de Givenchy

Three large pleats pretend to be a girdle on this beige coat with its hood-like collar worn under a demure hat of soft turtle-dove feathers

A good reason for walking in the Bois is a costume of black silk with a fichu of mole skin and a black velvet Breton hat

This Parisienne has deserted the "tailleur" in favour of a Daxillet frock of beige jersey with a nutria collar



de Givenchy



which allow an edge of the castor to be seen. This costume is shown at the lower right on page 33. At tea-time one sees a great many of these grey costumes which make women look as if they were in uniform.

At the exposition of the Arc-en-Ciel, organized by a group of French, English, and American people at the Galerie de Goupil et Cie, many elegantly gowned women were seen in front of the case of iron work, porcelains, and enamels exhibited by Mlle. Madeleine Zilhardt whose works are having more and more success. She is making services of sheet iron, like the patriotic faïence of the eighteenth century, in marvellous imitation of the old Chinese. A service in violet or red with a gold design would make a very pretty and practical effect.

But to come back to the theatres, I will tell you of the well-deserved success of "La Vérité Toute Nue," played with so much dash by Max Dearly and Madame Cheirel, who is so simple and jolly and funny. This is a translation of Collier's play, "Nothing But the Truth." One of Madame Cheirel's very simple costumes is of crêpe de Chine, which sets off her beauty astonishingly. In the first act she wears a costume of beige jersey with a little leather hat which is utterly enchanting. She is a picture of what a girl should be and is sure to attract all the young girls in Paris.

#### AT THE AMBIGU COMIQUE

At the Ambigu Comique, "La Femme et le Pantin" has been revived and is played by Régina Badet who originally created the rôle of the cigarette girl. She is wonderful in this rôle which shows her talents as a dancer and her magnificent figure. She has made a tremendous success. This play, of course, has nothing to do with fashions.

I shall have to tell you later about the play at the Casino de Paris in which the costumes are marvellous and the decorations and the dances are ravishing. Mlle. Mistinguette should be photographed in all the costumes and especially in "Brilliants." The photograph in the lower middle, on this page, shows her in a velvet cape lined with black and white striped satin. The



PAQUIN

Light blue beads and gold thread have an inimitable French way with them in tracing an elaborate embroidery on a blouse of black chiffon

carrying them well when they are on. It was for this reason, of course, that the showing of models upon well-trained manikins was invented in the first place. Women were no longer content to order their gowns from sketches, or from examples of styles shown on inanimate figures. They wished to see the lines of the garment when the wearer was in action; to judge of its grace in walking, sitting, and standing still. A great advance was made in the science of suiting clothes to their wearers when the idea of showing them on living women was conceived.

#### THE SPRING SILHOUETTE

There is probably just one thought which is uppermost in the minds of those who occupy themselves with the question of dress, and that is the new spring silhouette. We are watching eagerly to catch a glimpse of any straw which may show in which direction the wind is likely to blow. Will it be towards fulness, furbelows, and frivolity? Will the present loose *déagé* effect be retained; or will there be a reaction towards fitted linings and a nipped-in waist-line? It is a foregone conclusion that the invention of the dressmakers, so long restrained by the necessary restrictions of materials and work-women imposed by war conditions, will take advantage of the relaxation of the present days of preparation for a speedy peace, to show us that the reign of simplicity has not affected their genius for origination. There are those who maintain that women, delighted to have been relieved of the necessity of radical changes in the mode from season to season during the war, will continue to fight the incursion of revolutionary novelties. This has not been the case after any previous war, but, of course, previous wars have been nothing to this one, either in comparison of the losses in men or in the sacrifice of money. Prophecy in connection with the present struggle has been fruitless, for all the pronouncements of the theorists have been ruthlessly upset by events. It is, therefore, sufficient to announce that the greatest activity exists in all the famous dressmaking establishments, that all are preparing for the February openings with greater energy than ever before.



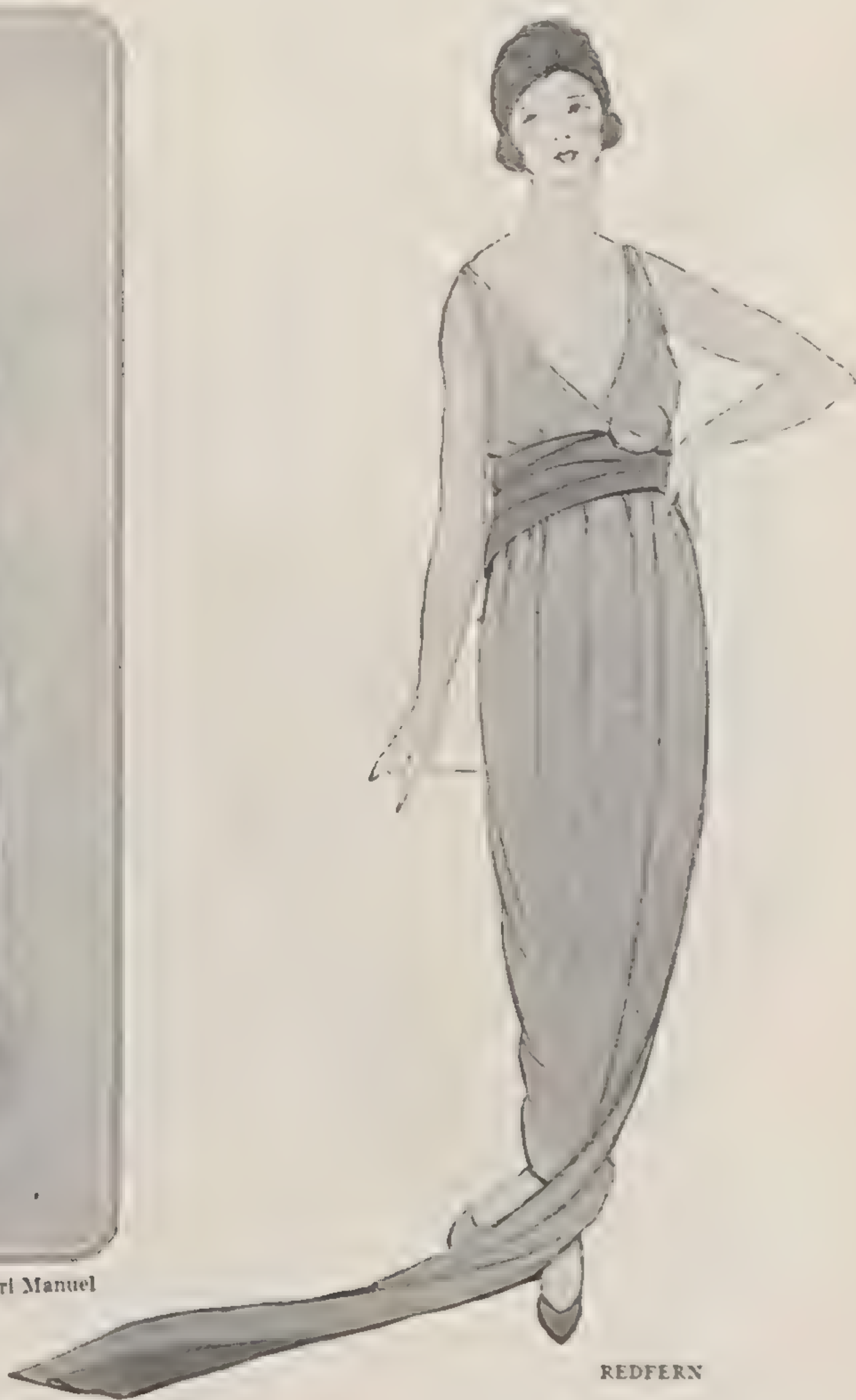
REDFERN

In the revival of Pierre Wolf's "Les Marionnettes," Mlle. Pierat wore this gown of old-rose metal cloth with a jet girandole



© Henri Manuel

This black velvet cape, worn by the actress, Mlle. Mistinguette, shows on a windy day a white satin lining striped with black velvet



REDFERN

Silver lamé draped with a long train lined with pink velvet was another of Mlle. Pierat's attractions in "Les Marionnettes"





On Victory Day New York overflowed with a mob of laughing, shouting, singing people, tooting horns, blowing whistles, and carrying posters like the one in the picture, which reads, "The Kaiser said he wouldn't take any nonsense from America. Well—he didn't get any, did he?"

## NEW YORK HOLDS A CARNIVAL OF PEACE

A SWEEPING mob of people—laughing, shouting, singing people—pushing, jostling, crowding people—passive, patient, wide-eyed people—people with flags and brooms and banners—people with horns and whistles and clappers—people beating pot lids, people waving dusters and hats—bells ringing, sirens shrieking, horns tooting, motors backfiring—a snow of paper from roofs and windows, a hail of confetti, a rain of streamers.

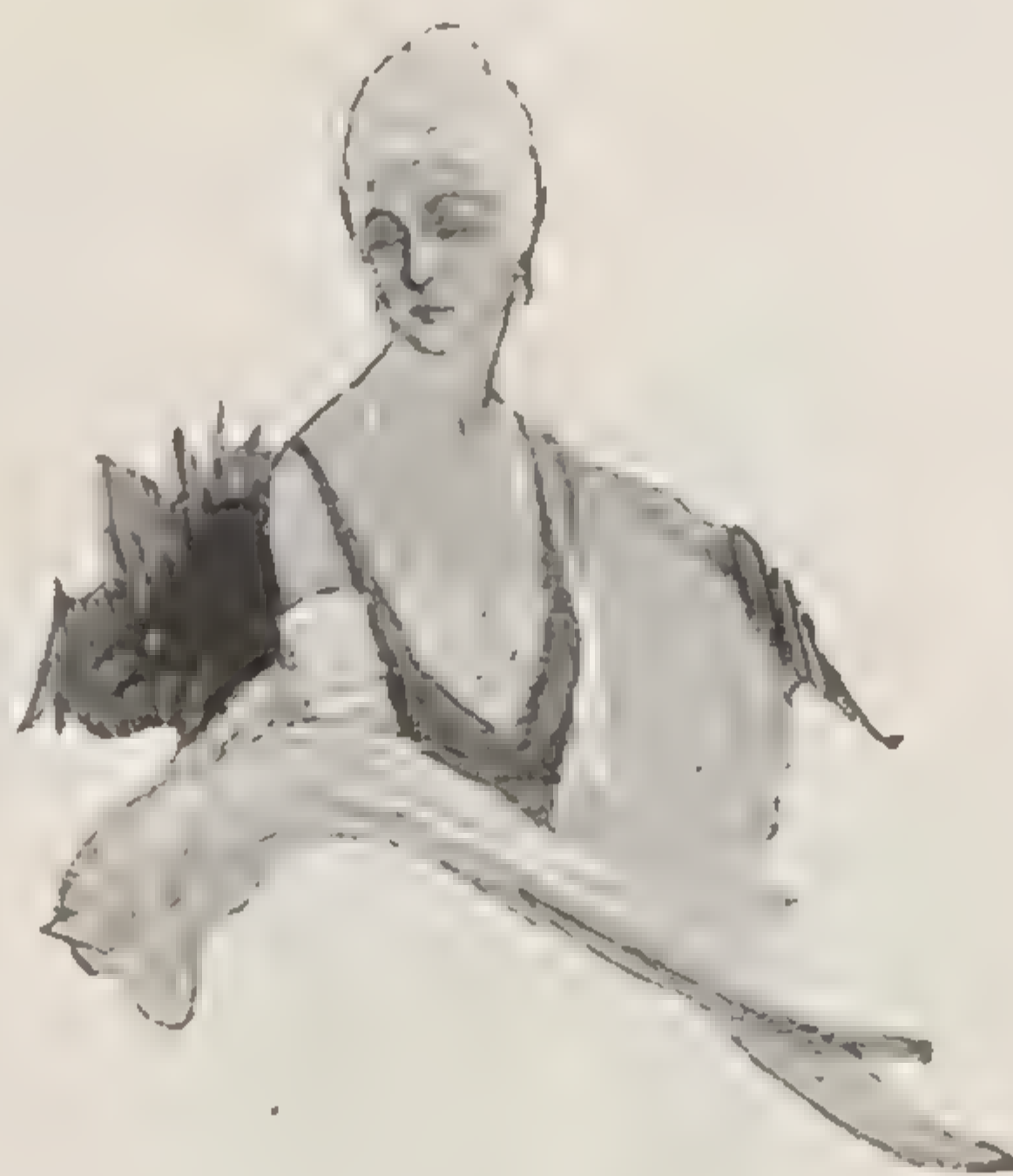
A British Tommy takes a jew's-harp from his pocket and, finding a lamp-post in a little back eddy, leans against it and for an hour or more, unheeding the din and unheeded, plays one after another of the popular melodies of the day, a sort of syncopated hymn of thanksgiving. A sedate matron in the crowd kisses a little French sailor who in turn, all unreprimated, kisses her two pretty daughters. A huge soldier going north meets a little manikin going south and setting her on his shoulder continues on his way, exciting no concern in any one, not even in the little manikin. Some one in the crowd wrings the left hand of an Italian aviator whose right coat sleeve is empty, and dozens seek a chance to follow suit. A solemn British lieutenant limps along, leaning heavily on his stick; a few of the crowd fall in behind him, followed by a few more. Some one

The City Greet Victory Day with Unrestrained Enthusiasm, and a Spirit of Gaiety Pervades the Social Events That Follow It

hands him a flag, somewhat to his embarrassment; more of the crowd fall in, then more and more. They raise him on their shoulders and thus borne triumphantly aloft, he is swept up the Avenue of the Allies.

The crowd packs in more tightly. The din grows greater. Soon there are no more individuals, but just a seething clamorous mass, passing, passing.

And so came peace,—gentle, mild-eyed peace. Her coming was celebrated as noisy children keep Christmas, but as impotent as is the careless revelry of youth to obscure the quiet beauty of the thing they celebrate, was the strident clamour of that day to subdue the overwhelming fact of peace. In awe and wonder people looked at each other and said, "It is done." The huge, seemingly impossible task of the nations joined together in a league of righteousness had been accomplished. "It is done," said the man who had put aside all private business in the interest of the business that was so much greater than his own. "It is done," said the woman who, all unaccustomed to labour, had worked with straining muscles and aching brain. "It is done," said the toiler who had given from his scanty store until he could give no more. "It is done," said the mother whose service flag had a golden star and the soldier whose coat had an empty



At the opera, the blond loveliness of Miss Marjorie Curtis was accentuated by her gown of black brocade embroidered elaborately in gold

(Middle, above) Mrs. William Jay Schieffelin was the hostess of a party including four English officers at the opening night at the Metropolitan



(Left) At the premiere of "La Forza del Destino," Mrs. Howard Cushing was very lovely in a simple square-necked black velvet gown



Mrs. Henry Clews wore a black velvet gown and a necklace and dog-collar of diamonds at the opening of the Metropolitan on Victory night





*The unusual jewels worn by Mrs. Frederick Osborn were very charming above her black velvet gown*

were on hand to inaugurate it. A sprinkling of faithful followers of the horse came to the opening session, and while the attendance on the following days increased in numbers to a climax of crowded tiers on Thursday evening, only a small number of well-known people were to be encountered among the spectators.

Coming on the day that the armistice was signed, the first night of the opera assumed the form of a brilliant victory celebration. On the stage the hymns of the Allied nations were sung by the jubilant artists with rare spirit and emotion, and the opera was a secondary matter. What cared Caruso how he rendered the rôle of Samson, providing the Garibaldi hymn was sung as it should be sung? The women in the audience brought forth their finest jewels and the gayest gowns which their depleted war-time wardrobes



*Mrs. George Gould shared a box with Mrs. Clews at the opera and wore a gown of rich orchid velvet*

sleeve. Into the world had come a new thing—a thing of which we do not rightly know the name. But this we do know, by the eternal law of justice. Great must this new thing be, and of exultant beauty; great with the heroism of countless thousands and glorious with the beauty of ten million young lives.

So the world has cause to be happy, and bit by bit the face of everything is changing. People turn to the things of peace which have grown strangely unfamiliar. Their homes, their mode of life, their clothes, all must be altered to meet the new conditions. The spirit of gaiety has crept into everything. One encounters it, starry-eyed, in the streets. One meets it at the playhouses, and sees it in the crowds at restaurants, in gay garments resurrected from remote regions of the wardrobe. It is a part of every social event and opening in the great city.

Amid the clamour of the first hours of the peace celebration, the trumpet sounded the opening of the historic Horse Show at Madison Square Garden. Few of the figures associated with this event



*Mrs. Ogden L. Mills's gown of dull white satin had an embroidered overdress of shimmering black net*

afforded, for the great occasion. There was a dearth of new fashions. Bright and attractive gowns there were of a vintage of a previous season, and many dignified war-time toilettes were also to be seen, but of novelty there was none. Black velvet, that most dignified and becoming of materials, was much in evidence, and lovely but very simple were many of the velvet gowns. Unusually beautiful was the costume of Mrs. Henry Clews, consisting of a sheath of black velvet with a band of silver lace finishing the bodice, silver shoulder straps, and short close net sleeves. In her hair was a jewelled comb, and in addition to her dog-collar and pendent earrings she wore an exquisitely wrought and elaborate diamond necklace which fell almost to the waist-line. Mrs. Clews wore gloves, as did the majority of the smartly gowned women in the parterre boxes. Mrs. George Gould, who shared the same box with Mrs. Clews, wore a very simple gown of orchid velvet supplemented with two heavy ropes of pearls. A small chain of diamonds drawn high

(Continued on page 74)



*A smart frock seen at an exhibition of British war pictures was tucked in diamonds*



*Little Japanese maidens in geisha costumes serve at the Club de l'Épée, which has reopened with the inimitable Itow heading the list of Japanese dancers who provide entertainment*



*Mrs. Hamilton Wilkes Cary is wearing a black velours coat and a chic hat with two long quills*





© Geisler and Andrews

**MRS. HERBERT SHIPMAN**

*Mrs. Shipman, who before her marriage, was Miss Julie F. Bradley, is the wife of the Reverend Herbert Shipman, Rector of the Church of the Heavenly Rest. She spends part of every year in Tuxedo and Newport and has been a prominent figure in most of the recent charitable entertainments. Mrs. Shipman has also taken a nurse's aid course and has been doing a great deal of hospital work*



# THE GOVERNMENT ASKS YOU TO SAVE PAPER

*If back of Uncle Sam you'd stand,  
If you'd support the nation,  
Just help to save the paper—and  
To save the situation.*

*The patriotic maid, you'll find,  
Will only smile on men  
Of literary turn of mind—  
They swing a wicked pen.*

*Their passion they are sure to write;  
She lets no chance escape her  
To get it down in black and white—  
So she can save the paper.*

*The billets doux she'll fondly hoard  
Of each devoted slave.  
"The paper's mightier than the sword,"  
She murmurs; "serve and save."*



*It takes three pounds of the coal needed  
to bring our Army home to make one  
pound of paper*

*Her very bills may have their use,  
(Aside from paving Hades).  
She's found for bills a good excuse—  
As is the way of ladies.*

*And each advertisement that's sent  
She adds to her collection.  
(The uses of advertisement  
Are sweet—in this connection.)*

*She gathers paper as she goes,  
She welcomes every chance.  
They also serve who save, she knows—  
All heroes aren't in France.*

*So, if you'd do your share—and more—  
Save paper, every minute.  
A "scrap of paper" made the war—  
And paper helped us win it!*

DOROTHY PARKER.

## THE ART ALLIANCE OF AMERICA

THE things of war are over and done. The one huge task upon which the nations of the world have concentrated their energies has been accomplished. During the progress of the struggle every enterprise of the world was subordinated to this task; if any one thought of the making or merchandising of things other than the bare necessities of life and the equipment of war, it was with a vague unpleasant sense of disloyalty to the one supreme cause that was usurping the energies of all righteous people. Men who talked of "after the war" were looked at askance. "First let us win the war," said every one, and rightly, too, for the task was so gigantic that in the straining effort to accomplish it not one straying thought could be spared.

But now the war is done. Once more the ordinary things of life—manufacturing, commerce, art—assume their normal proportions. Eyes which had been focussed upon battle-lines, and minds which have been concentrated upon the fate of nations, turn now to industries and trades and to the gentle refinements of peace; to the broadened vision engendered by the vastness of the outlook upon which they have dwelt these things assume a different aspect. Our industries and arts themselves have changed. The exigencies of war have caused this thing to be done here and that thing to be done there—makeshifts which have developed step by step into something that promises to become a permanent benefit. Europe, for instance, which has never before manufactured apparel in quantities, has been obliged, in order to clothe her great armies, to develop manufacturing plants similar to those which before the war were to be found only in America—the sort of factories from which garments could be turned out by the thousands. Now that the war is over, these same plants become an industrial factor, offering to America a competition which it has never had before.

### INDUSTRIAL ART IN AMERICA

America, too, has developed vast resources; we have learned how to do things that only Germany could do before; we have had to do things that England and France were too busy to do. Some of these things we have done very well, so well that never will we cease to do them. One of the

An Association Formed with the Purpose of  
Bringing the Producers and the Purchasers  
Of Art Into Close Touch with Each Other

most important effects of the war upon America, if not the most important from an industrial point of view, has been the awakening here of a desire to do things beautifully. Heretofore America has been content to make practical every-day things and get beautiful things somewhere else, but just as, during the war, Europe was obliged to learn how to make things in quantity, America has been obliged to learn how to make things of quality. Industrial art has had its beginning here, a very humble beginning, to be sure, but still a beginning. Heretofore America has been an industrial country with no industrial art.

In the great trade competition which will soon absorb the energies of the nations, decisions will be dependent to a very important degree upon the beauty of the things manufactured. Given two articles of equal quality, the choice will invariably be that which is most attractive in appearance; frequently, in fact, the choice is made, not upon intrinsic worth, but upon charm alone. So it behooves America, if she is to hold the important position in the industrial world to which her resources entitle her, to improve her industrial art. It is astonishing that so little should have been done until now to develop the useful arts in this country. We are woefully in need of missionary work along this line, and now is the psychological moment.

In the emergencies brought about by the war, America was obliged to turn to the best account the very limited facilities which her undeveloped resources afforded. Prior to the war, for instance, practically all the designs for American textiles were made abroad. Such designs as were produced here were used only on the cheapest of materials, and to say that they were not creditable is putting it much too mildly. They were hideous. No other word can describe them.

But within the last three years this particular branch of industrial art has been developed to the point where some really very beautiful things are

being produced by American designers. A large part of the credit for this work is due to the Art Alliance of America, an association which has been in existence now for about five years, but which has considerably extended its work since the beginning of the war. This is an association of workers in art and users of art, business men, artists, educators, and public spirited men and women.

Its purpose is to help the artists, artist-artisans, and art students, to help themselves by bringing them into close touch with the purchasers of art work, and to serve industry by supplying it with designers, craftsmen, and specialists in various fields of art. Galleries are maintained in a central location in New York where exhibitions organized in close cooperation with the artists and with the trade are held every month. Positions are procured, work sold, and advice given by artists and educators. The most successful work seems to have been in the field of textile designs, but possibly that was because the need seemed most urgent there. By means of competitions, young men and women all over the country were induced to send their work to New York. This work was passed upon by a competent committee of judges comprising men at the head of the textile and costume industries, as well as those especially qualified to judge of the artistic merits of the designs. As a result, many of these designs were adopted by textile manufacturers who heretofore had made use only of the work of Europeans. These new wholly American textiles proved very successful, and more and more of them are being used each year. At the latest exhibition of American textile designs held during this last autumn, ninety-two designs were sold to American manufacturers, and these no doubt comprise many of the most successful textile designs of the coming spring.

### THE NEED OF AN INDUSTRIAL ART SCHOOL

This work of fostering textile designs is just at its beginning, but enough has been accomplished to show that the raw material is here. America has undoubtedly many talented young men and women who, with proper instruction, could become competent designers. An important part of the programme of the Art Alliance for the year  
(Continued on page 78)





*Mrs. Charles de Looney Oelrichs is an aide at the canteen. She has done this sort of work since the beginning of the war, and long practice has given her right hand its cunning in cutting these pies and cakes*

*(Below) Prominent society women are giving their services at the new canteen for officers—the first and only one in New York—which was opened on October nineteenth at the corner of Forty-second Street and Fifth Avenue, at the side of the Public Library steps. On the Fortieth Street corner there is another canteen for enlisted men. Mrs. Julien Gerard is the captain of the officers' canteen, and as the canteen hours are from ten to eight, and she is responsible for the prompt arrival of the food, it will easily be seen that she has few spare moments*



*Mrs. Stanwood Menken holds the rank of lieutenant, and is evidently also in charge of the cash register—an occupation which, during the rush hours of the canteen, requires a vast amount of mental agility*

SOCIETY WORKS HARD AND GEN-

EROUSLY AT CANTEEN SERVICE



TWO CANTEENS FLANK THE LIB-

RARY STEPS ON FIFTH AVENUE



*(Left) Mrs. Craig Biddle is shown here ready to serve luncheon to Ensign H. W. Scofield, U. S. N., in the canteen at Forty-second Street*



*(Right) Mrs. Lounsberry Perry, lieutenant, in the canteen reading-room, attractively done in grey furniture and chintz, is feeding literature to Captain R. P. Smith*



# THESE ALSO—ON THE FIELD OF HONOUR

THAT wrongs may be righted and that humanity may not be trodden into the mire of German Kultur, the Allies have given the flower of their youth, millions of money, oceans of blood, and untold undying deeds of sacrifice. These glorious gifts poured without stint upon the Altar of War will not have been fully requited to the people of our great Mother England, glorious France, Belgium the brave, Italy the beautiful, undying Poland, and Serbia, crucified but unsundered, unless to the women of those countries some reparation be assured. The fighting men tasted the joy and triumph of battle, meeting the death of heroes or proud wounds which shall fade to honourable scars, by which all men shall know them for what they are.

## "WHOSE WOUNDS MAY NOT BE HEALED"

But for the agonizing wounds of womanhood, there is no such glory. In tears and shame the women of Europe suffered at the hands of a bestial and relentless foe. Their spirit was mocked, their bodies were torn, and degradation was forced upon them by Prussia and her accomplices. Not even old age or extreme youth were respected by those ravening wolves, whose deliberate intent it was to taint the world with their own foul blood. To-day thousands of nameless babes lie upon the breasts of the martyred womanhood of Europe, while countless souls are crying aloud in the horror of this enforced maternity. And in the name of these women, the National Council of French Women have sent a plea to the women of America to take some stand which will lighten their shame and which will make the repetition of such crimes impossible in the years to come.

We have heard too many heart-breaking stories of the brutality used against young girls and little children, young mothers and even old women, to fail to realize the extent of the tragedy that has come to the women of our Allies. Already, thousands of young Frenchwomen have taken their own lives and thousands more are crushed and broken in spirit. The happiness in many a French and Belgian home has been driven out by the presence of one German babe among the French or Belgian children. It is a situation so appalling that it seems almost useless to offer our assistance. But if, as we are told, our sympathy can help, if the indignation of the women of this country can influence the world to make the punishment of the criminals more severe,—then surely it is the duty of every American woman to voice her indignation and to assure her sister countries of our pity and desire to help.

The stain which has come to the women of our Allies would have been our portion, too, had Germany and the Kaiser been able to work their wicked will upon this country as they had planned. Only because of the bravery of France and England have we been safe and happy here in our free land, while the piteous cries of our sisters have been stilled to the dull throbbing sobs of despair. In return for all that they have done for us, it is little enough that they ask—that we should lift up our voices and demand that at the Peace Table, justice shall be done to those whose wounds may not be healed. That we demand the punishment of those dastards to whose lustful rage womanhood was but the spoils of war to be enjoyed and broken and trampled under the feet of the destroyers.

## THEY ALSO CARRY HONOURABLE SCARS

Our sister nations weep to-day in spite of the victory which has been won, for a bloody trail lies on every land but England, and there are ten thousand graves of violated women to whom death came as a last merciful boon. But sadder than these clamorous graves are the white and hopeless

## A Plea from the Tragic Women of Our Allies and an Answer from America

By SERGEANT RUTH S. FARNAM



*This photograph shows Sergeant Farnam, the first American woman soldier in the war, wearing the uniform of the Cavalry of the Royal Serbian Army and the decorations which she received for valour*

faces of unwed mothers and ravished wives bending over their tragic foreign babes.

In this country, in response to their plea, a committee has been formed on the Protection of Women under International Law. The resolutions passed by this committee are printed on this page. Already they have been accepted by the Federation of Women's Clubs of New York State and City, the National League for Women's Service, and other organizations representing over a million women. If they have not been discussed in your city or town, by your club or the women's organizations in your church, will you not take the matter up and, if the resolutions are passed, communicate with the Committee on the Protection of Women under International Law, Room 401, Eagle Building, Brooklyn, New York. Will you not see that every group of women you can reach knows of this movement?

## HOW AMERICAN WOMEN CAN HELP

The voice of every American woman should be heard in comfort and in pity. For those who died

at the hands of the blond beast and for those who, unsinning yet infinitely sinned against, have crept away to hide their shame, yet must again come forth to take up life's burdens before the eyes of men—for these suffering women, let us demand such reinstatement as the recognition of their innocence will bring, and let them, too, be acknowledged as having defended their country. Let them be acclaimed as bearing honourable wounds which none may dispute nor undervalue. Let womanhood itself pour balm on the aching hearts of the women of Europe and proclaim their honour and their integrity before the world.

## THE RESOLUTIONS OF THE AMERICAN COMMITTEE

"Whereas there is overwhelming evidence that in the present war the armies of the Central European Powers and of their allies have been permitted and encouraged to commit and, officers and men en masse, have actually and persistently committed every form of sexual offense against the women of every country they have entered;

"Whereas such offenses are crimes as well under the laws of war as under the laws of peace, as well under the common law of nations as under the municipal law of every nation which is even superficially civilized; and under the Hague Conventions;

"Whereas such crimes, besides their monstrous insult to the dignity of womanhood, strike at the heart of society, the home. And the deliberate, wholesale, authorized commission of them by the Germans and their allies confronts society, accordingly, with the alternatives: either, acquiescing in its own destruction, to allow the mutilation, the enslavement, and the ruthless violation of women and girls, to become established by force of precedent as a permitted custom under the law of war; or unmistakably to destroy that precedent;

"And inasmuch as more than a million Frenchwomen have unitedly appealed to the women of all countries to join them in denouncing this infamous and sinister attack on the common life of humanity through its womanhood;

"Therefore, We, women of the United States, hereby

"1. Associate ourselves with the women of France in their protest and appeal.

## PROTECTION BY INTERNATIONAL LAW

"2. Demand that whatever in the present war would or might stand as a precedent for these dangerous and degenerate villainies in any future war be met and broken at the final peace by the counter-precedent of trial before

an international tribunal and punishment, on conviction, as a criminal, of every officer, soldier, or civilian of either of the said Central Powers or of any of their allies who shall be accused as principal or accomplice of any sexual offense against a woman (except women of the said Central Powers or of their allies) in the course of the war.

"3. Declare our own deliberate feeling, judgment, and position to be that all women so injured by a despicable enemy ought to be treated and regarded, not as shamed, but as honourably wounded in behalf of their country. And we implore our Allies to confer that status on them, both officially and in the public mind.

"Furthermore, we direct our committee in charge to deliver these resolutions, duly authenticated, to each of the governments (including our own Government) allied against any or all of the said Central Powers and their allies in the present war, and to each of the societies associated in the appeal of the Frenchwomen, and to arrange, so far as possible, for their publication in every Allied country."



## TWO RECENT WEDDINGS OF

NOTE WERE THAT OF AN

AMERICAN GIRL IN ROME

AND A MILITARY WED-

DING IN NEW YORK



Charlotte Fairchild

*Mrs. Boughton Cobb, who was Miss Edith McKeever, daughter of Mr. I. Chauncey McKeever, was married on September 21 in New York in the Chantry of St. Thomas' Church. Ensign Cobb is the son of Mr. Henry Ives Cobb and has five brothers in the service. He returned to France, where he is stationed, shortly after the wedding*



Schemboche

*Mrs. Arthur Bliss Lane was Miss Cornelia Thayer Baldwin, daughter of the late Dr. Frederick Baldwin who lived for many years in Rome. Her marriage to Mr. Lane, who is the first secretary of the American Embassy in Rome, took place in St. James' Church, Florence, Italy. This is the first picture of Mrs. Lane to reach this country. Her husband is the son of Mr. James W. Lane*



# A NEW MUSICAL SEASON BEGINS

THE opera and concert season of 1918-19 has unfolded with the unfolding of the wings of peace. Its opening has been happy, if not brilliant. Prior to November there are always musicale preludes, but the official season begins in New York with the opening of the Metropolitan Opera House. This event took place on November eleventh, the day of the signing of the armistice, with a performance of Saint-Saens' "Samson et Dalila," with Enrico Caruso and Louise Homer appearing in the title rôles.

After the first act the performance resolved itself into a jubilant peace celebration in which was witnessed the extraordinary sight of Philistines and ancient Hebrews filling the stage, waving the allied flags and singing the allied national airs. When this patriotic interlude had subsided, the opera continued according to the scriptures, and Caruso pulled the temple about his ears with all his old time fervour.

"Samson et Dalila" is a French opera, it provides great spectacular entertainment, and it gives us Caruso. The two latter qualities are a *sine qua non* of a Metropolitan first night, and this year France surely deserved the honour awarded to its oldest and most distinguished living composer. As both Caruso and Homer were in splendid voice and as the new French baritone, Couzinou, pleased, Gatti-Cassaza had reason to be happy.

## THE SECOND NIGHT AT THE OPERA

"Aïda" was the offering of the second night, and Verdi's glorious old war-horse pranced forth as splendidly garbed as ever. There was a new Radames in Giulio Crimi, formerly a member of the Chicago Opera Company. Crimi was nervous, as all true artists are, but it was at once evident that New York had made the acquaintance of another tenor of the first rank. Owing to the fact that Montesanto, the new Italian baritone, had arrived from Europe only a few hours before, Thomas Chalmers sang Amonasro and sang it well.

On Thursday night our old and humoursly martial friend, "The Daughter of the Regiment," was presented. Frieda Hempel, no longer a Prussian, but by marriage a good American, joined the French army, kissed the French flag, and drummed her way into the hearts of her audience. Antonio Scotti's Sergeant Sulpice is a portrait worthy of anything this splendid baritone has accomplished during his career, equal in another *genre* to his Scarpia.

The real interest of the week, however, lay in the revival of Verdi's almost forgotten "La Forza del Destino," which was presented on Friday night. This opera has been kept alive in Italy and has been given in America only by small peripatetic Italian companies. To the great mass of opera-goers it was therefore a complete novelty, for it was last given in New York by a first class company in 1880. At that time it received two performances at the Academy of Music, with Swift, Cary, Campanini, and Del Puente. A first hearing brought wonder that it had not been revived before, for despite its funereal story it is a work of great beauty and power. It is too long, and the sombre, confused, and at times preposterous libretto, does not make a popular appeal, but it possesses pages of glorious melody. The duet between the tenor and baritone, and the trio in the last act, are Verdi at his best. The opera has

## The Metropolitan Opens Its Doors on Victory Day, and Other Musical Events Follow Rapidly

By GRENVILLE VERNON



Maurice Goldberg

According to the critics, Rosa Ponselle, the new Metropolitan soprano, made the most promising debut of recent years in "La Forza del Destino," given for the first time at the Metropolitan during the opening week of the new season. The photograph shows her as Leonora in this opera

kinship with "Il Trovatore," but it also shows progress towards the later Verdi, in "Aïda" and "Otello." The music, like the story, is at times brutal, even vulgar, but it is always instinct with genius. It is Verdi struggling towards an utterance which he feels, but as yet has not mastered. It lacks the youthful serenity of "La Traviata," the superbly audacious colouring of "Aïda," or the mature and firm-knit grandeur of "Otello." It is genius in transition—but it is genius.

Fortunately, too, this production brought to light a new dramatic soprano of splendid quality. Rosa Ponselle is a young Italian-American girl born in Meriden, Connecticut, who, although her only previous experience had been in vaudeville, took the audience by storm. She possesses a voice of admirable power and extraordinary natural beauty, especially in the lower and medium registers, a voice which can be by turns a 'cello and a trumpet. She has, moreover, a remarkable dramatic temperament and a fine sense of the

theatre. If her youthful vitality is held in check there is no reason why she should not become one of the great figures of the operatic stage. Caruso, singing the tenor part for the first time in his career, added another triumph to his already overburdened list. De Luca was effective as Don Carlo, and Chalmers gave a delightfully amusing portrait of a stupid and inquisitive monk. Gatti-Cassaza is to be congratulated on his courage in reviving the old work.

Geraldine Farrar appeared as "Thais" at the Saturday matinee with Couzinou as Athanaël, and in the evening those Siamese twins of opera, "Cavalleria Rusticana" and "Pagliacci," called forth the standees to capacity proportions. In short, the week was successful—both in a popular and in an artistic sense. With the passing of war people can turn to opera, undisturbed by the fear of the morrow's casualty list.

The Metropolitan was not, however, the only Richmond in the field. At the Park Theatre the Society of American Singers, reorganized under the direction of William Wade Hinshaw, opened a season of what was billed as operacomique in English. The opening performance was of "Mignon" in which Maggie Teyte won a real triumph in the title part, and in which Ruth Miller made a delightful Philene. A performance of "The Daughter of the Regiment" followed, with Bianca Saroya in the title part and David Bispham as Sergeant Sulpice. The best performances of the Society were, however, those of "Carmen," "The Tales of Hoffman," and "Madame Butterfly."

## "CARMEN"

In "Carmen" the company broke its rule. The opera was given in French, much to the thankfulness of the lovers of Bizet. Marguerite Sylva was the gypsy, and an excellent one. "The Tales of Hoffman" received a production which, excepting, of course, the mighty names of Maurice Renaud and Charles Gilibert, was as admirable a performance as the Offenbach work has ever received in New York. Orville Harrold as Hoffman proved that this American tenor has recovered his voice and has kept his art. He ought to be at the Metropolitan. Ruth Miller was a fascinating doll and sang the music with rare skill. Saroya was a handsome Gioletta, Maggie Teyte a charming Anton, Kathleen Howard admirable and good to look upon as Nicklausse, Carl Formes and Henry Scott equally fine as Dappertutto and Dr. Miracle, and David Bispham scored one of the hits of his career as Coppélius. "Butterfly" was sung by Maggie Teyte, Orville Harrold, Viola Robertson, and Morton Adkins, and all four artists won new honours. In many respects Orville Harrold was the best representative of Pinkerton that New York has seen in recent years. Praise, too, must go to Richard Hageman for his conducting and to Jacques Coini for his stage management of these operas.

## A NOVELTY AT THE PARK THEATRE

A novelty of the Park season was the production of Henry Hadley's one-act opera, "Bianca." This little work, based on a play of Goldoni, the libretto by Grant Stewart, was cleverly made, but failed to raise any intense interest. Maggie Teyte sang the title rôle. The later performances of the

(Continued on page 76)



## S E E N o n t h e S T A G E

The First Performance of a Play by Maeterlinck  
And a Remarkable Rendition of "Hamlet" Stand  
Out among Several Less Important New Productions

By CLAYTON HAMILTON



When Tytyl finally grew to be seventeen, he slipped out of the "Bluebird" into its sequel, "The Betrothal," and although he is the hero of this play, he wears as his picturesque costume blue velveteen trousers, suspenders, and a night-shirt of cotton

It is not often that New York is honoured with the privilege of witnessing the first performance in the world of a masterpiece by one of the foremost dramatists of Europe. It was doubtless due mainly to the exigencies of the war that the famous Belgian poet shipped the latest heir of his invention overseas to be adopted by the American public; but, since authors are always tender of their progeny, we may be certain that Maurice Maeterlinck would not have sent his "littlest child" so far away from Ghent and Normandy unless he had known that a kindly foster-father was waiting on the hither side of the Atlantic to receive it. The world-première of "The Blue Bird" took place at Stanislawski's Art Theatre in Moscow. This, also, was a long distance from Belgium and France; but Stanislawski's theatre, at the time, was the most highly regarded in all of Europe. For the privilege of witnessing the world-première of "The Be-

trothal," New York is now indebted to the respect of the great poet for an American manager,—Winthrop Ames; and Mr. Ames has shown himself worthy, in every way, of the trust imposed upon him.

Those of the elect—who love the loveliness of little things—are haunted evermore by a phrase of Austin Dobson's,—"Love comes back to his vacant dwelling." . . . In the colder mood of criticism, it seems scarcely exaggerative to apply this phrase to the American theatre whenever—on too rare occasions—a new production is launched by Winthrop Ames. This manager is gifted with the great ability to love the only things worth loving in this world; and the dwelling of our local theatre remains all too vacant whenever, for one reason or another, he is required to absent himself from the exercise of his beneficent activity. Two or three seasons ago Mr. Ames was forced by illness to retire temporarily from active management; but Beauty came back to the American theatre when he returned from this retirement and bestowed upon us the great gift of "Pierrot the Prodigal." More recently, the working time of Mr. Ames has been occupied by a worthy task which, though centred in New York, has radiated to a far horizon. In company with E. H. Sothorn—another nobleman of the theatre—Mr. Ames, at the earliest possible moment, went to the front in France, in order to study on the spot the need for entertainment of the American Expeditionary Forces. Upon his return to this country, he immediately converted his lovely Little Theatre into an office-building devoted entirely to the generous activities of the Overseas Theatre League. Throughout the last year, Mr. Ames has been so busy in helping our boys to win the war with laughter on their lips that he has had no time to make more than one production; but this single undertaking—since the text was written by the noblest living poet in the world—outweighs a myriad of others.

Now that the great task of winning the war



Of course Maurice Maeterlinck did not forget Mytyl in writing the love story of her brother. She is just as quaint as ever in a plain blue skirt with a band of blue and white plaid, a peasant bodice, a white chemisette, and blue woollen stockings

has been triumphantly completed, the theatre-going public may be justified in expecting and demanding from Mr. Ames a new access of managerial activity. Throughout the questionable period of Reconstruction, it will be necessary more than ever to preach aloud the only principle on earth we know or need to know,—the Gospel which assures us that Beauty is Truth, Truth Beauty. In the American theatre at the present time, Mr. Ames is one of not more than two or three managers who appear to appreciate this doctrine. The others are Arthur Hopkins and John D. Williams. Who else, in the American theatre of to-day is able to add a stone to that monumental beacon that shall serve us as a signal point throughout the years to come? Our older favourites among the managers have failed us. They have been wasting their time, and ours, with the production of an apparently endless list of unimportant plays. Meanwhile, Arthur Hop-



Mrs. O'Kane Conwell, who designed these original costumes, reproduces faithfully the Drunkard Ancestor with his somewhat worn blue French Revolution costume and his Liberty cap of purple



This ferocious looking character is the Gallo Ancestor in an iron corselet, a Pompeian red leather shirt ornamented in blue, an undershirt of yellow, and a draped cloak with wide purple stripes



At the first glance you would know that Maeterlinck was the creator of this Second Mendicant a-begging in old sacking, a ragged yellow cloak, an old felt hat, and a red leather pence pocket



kings has given us Tolstoi's "The Living Corpse"; John D. Williams has given us Sacha Guitry's frivolous but lovely farce entitled, in the English version, "Sleeping Partners"; and Winthrop Ames has given us "The Betrothal" of Maurice Maeterlinck. The hope of the American theatre seems now to be centred in these younger men. They are working for Beauty and for Truth. No other work is worthy of the waste of anybody's time.

Whatever Winthrop Ames does in the theatre is well imagined, well considered, and well rendered. This honourable fact seems somehow to have managed to substantiate itself across the seas, where the greatest living dreamer in the world has been slowly kindling a new torch to set our souls alight with loveliness. "The Betrothal" is ours forevermore, because, in the colloquial American phrase, we saw it first.

### "THE BETROTHAL"

"THE BETROTHAL" is a sequel to "The Blue Bird" and constitutes the second canticle in an uncompleted trilogy of lyric dramas designed to summarize the whole experience of humankind as it is normally unfolded by the quest for those three guerdons that are sought instinctively in human life, at its beginning, at its middle, and at its end. Tytyl, the hero, represents the human race. In each of the plays, he fares forth on a journey through the present, past, and future—imagined as three mystic notes that sing together into the single chord of eternity—in search of a different ideal. The first ideal is Truth, the second, Beauty, the third, Righteousness:—three in one, and one in three.

In "The Blue Bird" Tytyl is but a little boy, and the human race is young. What he toils for is that understanding of all the things that are which shall put an end to problems and appease the seeking soul with happiness. The blue bird, in itself, is not so much a symbol of happiness as a symbol of that comprehension of the truth of all things which is the necessary precedent condition to the mood of happiness.

In "The Betrothal" Tytyl has become adult; and what he seeks is love. The truth that had been taught to him alone, by his former journey through the universe, still needs and seeks its complement. Truth, like the fabled god named Janus, wears two faces; the other face is beauty; and beauty must evermore remain mysterious until love is ready to lift the veil that has enveloped it.

In the third play, which remains as yet unwritten, Tytyl will be shown as an old man, and will fare forth on his final journey, through the very gates of death, in search of that dear guerdon of peace which is the ultimate reward of righteousness. (It is only fair to the reader to confess that the present writer is not possessed of any "inside information" that this hypothetical third play is now in contemplation. The prophesy has merely been derived, by logical deduction, from an appreciative study of the hitherto existing works of Maurice Maeterlinck.)

At the outset of "The Betrothal," Tytyl, now seventeen years old, is tossing in bed, at that mysterious hour which immediately antecedes the dawn. The fairy Berylune appears to him, looking rather like the widow Berlingot, who used to be his neighbour. Berylune inquires quaintly if

he is interested in the subject of love, and Tytyl replies that he has thought of it a bit. Half a dozen lovely girls have already looked at him invitingly—the daughters of the woodcutter, the butcher, the beggar, the miller, the innkeeper, and the mayor—and he would find it rather easy to love any of them, and not particularly difficult to love all of them. The fairy cautions him that if his life is to be truly happy he must focus his affections upon one and only one; and she invites the adolescent Tytyl to fare forth upon a journey through the universe in quest of the one and only woman.

Tytyl goes forth upon this quest, followed faithfully by the six young girls who have already looked upon him favourably and alluringly. A

lance to the very women that they actually are, and fling themselves into the common sort of catfight that is customary among females who are attracted amorously by an identic male. But Tytyl soon recovers his cap, and turns the magic jewel; and the six young girls immediately are revealed again as the wonder-seeking women that they really are.

The quest of Tytyl leads him soon to the abode of his ancestors, which is peopled by hundreds and hundreds of individuals who seem, to him, surprisingly concerned in a matter so apparently personal as his choice of a bride. Some of his ancestors were respectable, some disreputable; some lofty, some lovely; some to be remembered, and some to be forgotten: but all of them are interested eagerly in his selection of a wife. The assembled senators among Tytyl's progenitors consider gradually in review the six young and glowing girls who have been willing to attach themselves to the hero's soaring and high-minded quest, as a trailing tail is appended to a sailing kite. But, with long and aged consideration, the ancestors find these many women wanting. With eyes dimmed by several centuries, they fail to see, however, the veiled figure that still follows in the wake of the more immediate candidates for Tytyl's troth.

But Tytyl is soon led, by the guiding hand of the fairy Berylune, to the abode of the children—which corresponds, in little, to that kingdom of the future which he was privileged to visit in the course of his former journey through the universe. Here Tytyl encounters, face to face, his own children, grandchildren, great-grandchildren, and so forward, through an endless and illimitable series. These future and still hypothetical descendants display an even greater interest in his selection of a mate than had been shown by his ancestors. To them, of course, his choice is epoch-making. In this region of futurity the tallest children, by virtue of a rigid logic, are those who live still furthest from the world. They grow littler and still littler as they dwindle, through foreshortened generations, from great-grandchildren to grandchildren and finally to children. The littlest child of all is, consequently, the one that is most ready to be born into the world.

In this mystic region of futurity, it is Tytyl's littlest child of all that rushes forward, with wide arms, to acknowledge his predestined mother. This littlest child, in mystic and manifest agreement with all of the long-bearded members of the ancient council of Tytyl's ancestors, rejects the glowing group comprised of

the half dozen candidates regarded all along as not easily to be dismissed, but welcomes eagerly that vague and veiled and trailing figure who follows Tytyl in his quest most modestly and with a monumental silence. The littlest child of all flings his arms instinctively about this shadowy unknown and hails her with the honoured name of mother; and five other children, only slightly taller, add their voices to this indicated harmony. It is, of course, the littlest child of all who is permitted first to lift the veil from the enshrouded face of his predestined mother. This face is very lovely; but Tytyl does not, at the moment, recognize it. There are so many, many other matters

(Continued on page 70)



DE MEYER

Baron de Meyer

*Gertrude Hoffman, who was the first to introduce the choreographic dramas of the Russian Ballet to the American public, is this year presenting a dance review in vaudeville, in which she wears this fantastic Siamese costume, among many others. This dancer is probably best known for the abbreviated version of "Sumurun" which she presented in vaudeville some seasons ago*

seventh figure trails along, at the very end of the procession; but she is scarcely noticed, because her face is veiled. Money, it appears, is needed for the journey; and, for the purpose of securing money, the fairy Berylune first leads Tytyl to the miser's cave. Here, for a time, the miser is seen grovelling obscenely over his gathered gold; but, as soon as Tytyl turns the magic jewel that he wears upon his cap, the miser remembers the long-forgotten truth that, in reality, his heart is generous, and pours forth by handfuls to the questing youth uncounted bags of gold. Tytyl, for a time, discards his magic cap, or else forgets to turn the mystic jewel; and, at once, the six young maidens in his train are reduced in semb-





DE MEYER

Baron de Meyer

### MARCIA VAN DRESSER

*Marcia Van Dresser played the title rôle in "Freedom," that magnificent historical pageant which was recently produced for the benefit of disabled military and naval officers of the English speaking peoples. C. Lewis Hind and E. Lyall Swete are the authors, and the latter was*

*prominent throughout the play in several interesting and important impersonations. The production was backed by Mr. William K. Vanderbilt, Mr. Clarence H. Mackay, Mr. Henry P. Davison, Mrs. Otto H. Kahn, and other well-known men and women*



EXCEPTIONAL NOVELTY AND

BRILLIANCY IN THE NEW SPORTS

TOGS MAKE ONE WISH IT

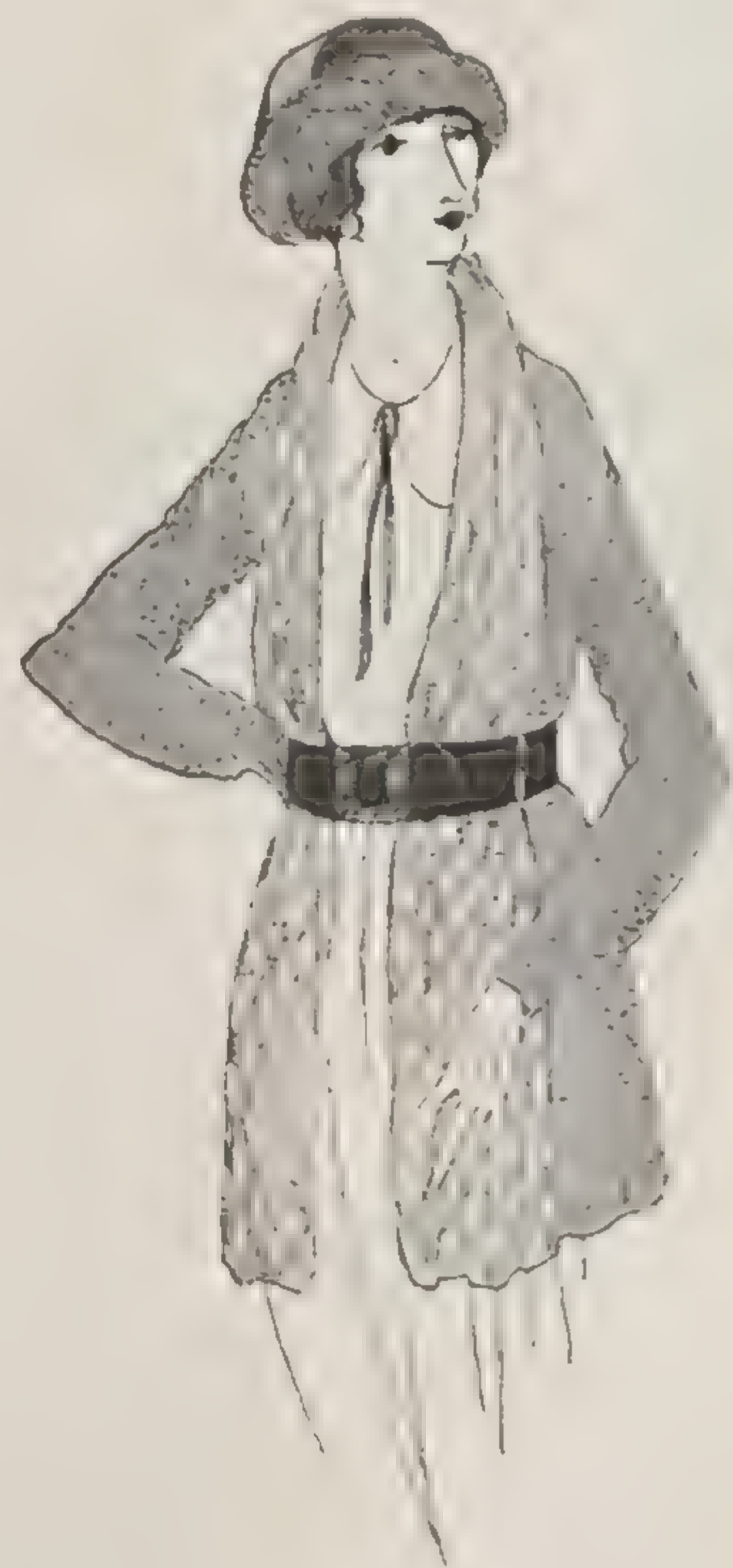
COULD ALWAYS BE WINTER



(Left) Winter winds were just made to play capriciously with the ends of this scarf of coarsely knitted beige wool which Paris sends over with a cap and muf to match. Muf, cap, and scarf are lined with beige broadcloth. The scarf is wide in the middle and narrow at either end. It winds its woolly length around the neck, ties at one side, and is the proud possessor of heavy woollen tassels. The narrow muf has a knitted loop at one side, finished conveniently with a wool fringe; Wanamaker



No, she isn't a brilliant poster nor even the lady on the cover of one's favourite magazine—she is simply wearing a skating set in terra cotta duvetyn. The toque is lined with silk, edged with beaver, and left perfectly soft. Since the ends of a perfect scarf are usually fringe, this one, too, finishes its course in that fashion; Sports Shop for Women



If one should meet her suddenly, one would certainly wonder why some one hadn't been inspired sooner to create this Parisian sweater and toque of closely woven angora in a combination of green and white. The upper part of the sweater is in white, while the lower part is in green, and collar, cuffs, and pocket are white, stitched with green; from Wanamaker

(Right) When it's a matter of the wearing of the green, here is a sweater coat of bright green duvetyn that will bring joy to the devotee of outdoor sports. The high collar is of skunk and the ends of the duvetyn scarf end, of course, in a fringe of silk. The soft hat in green duvetyn has a crown trimmed with cording and a narrow brim that turns up at the back, for this season many skaters have asked for a hat that shades the eyes; Sports Shop for Women



When one is desirous of being the most picturesque spot in the outdoor scenery, all one has to do is to slip into this novel sweater in black wool, knitted in a loose stitch. The checker board shawl collar is knitted in square blocks, giving the effect of two shades of red, and does not drape around the neck in the usual way, but is attached to the sweater all the way down the front. A trim patent leather belt and a jaunty red felt hat with a black duvetyn crown—these are the appropriate companions for so blithe a winter sweater; Vanity Fair Shop





*A delicate stateliness marks this graceful salon so reminiscent of the courtly figures belonging to the period it recalls. The walls are in warm beige tones, and the draperies at the long arched windows are of crimson damask. Various coloured brocades on the furniture harmonize softly with the walls and draperies. Beneath the mirror is a commode with beautiful inlay and exquisite marquetry.*

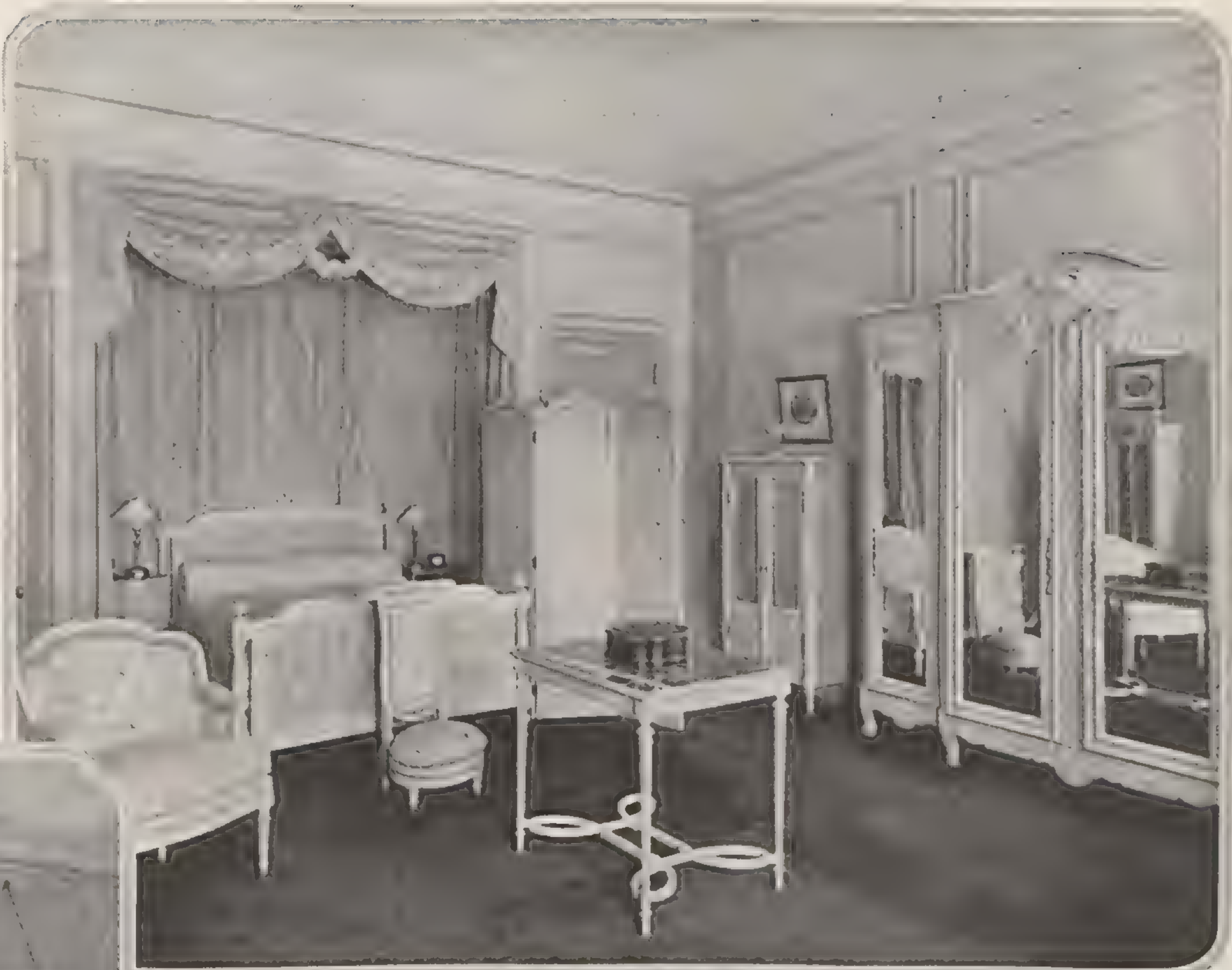


*In the dining-room, the walls as well as the furniture are painted a delicate blue grey. Brilliant yellow and blue damask at the windows is caught back with rich, heavy, tasseled cords. The chairs are done in grey blue velvet, and the silver closet, built in the wall, is lined with brilliant yellow damask, giving an unusual touch.*



*The rosier dreams would be rosier in this bedroom of cream and rose and grey. The walls are painted cream with grey mouldings, while the furniture, also in grey, has white ornamentations and is done in a French cotton print of vivid rose. The armoire, the bergère, and the prie-dieu are all especially good designs*

*The most palatial dwelling knows that after all a fireplace is the heart of its splendour, and in the salon shown on the opposite page the warm beige tones of this marble fireplace were the keynote for its entire colouring. All the small "objets d'art" were collected with the idea of keeping the room true to the spirit of the period. The clock and accompanying urns are in distinctive designs*



EVERY DETAIL OF

THIS DISTINCTIVE NEW

YORK HOME FOLLOWS

ACCURATELY THE STYLE

OF LOUIS SIXTEENTH



*A fireplace to dream before is almost as necessary to a bedroom as its mirrors and dainty accessories. At one side of the bedroom shown above is a marble mantel with a formal treatment of mirror and carved panels which has great delicacy and grace. Easy chairs wait temptingly at either side—for, although the treatment in this home is necessarily restrained and classic, it still is pervaded by a most livable atmosphere*

*A niche at one end of the dining-room has an arched top to conform in line with the arched doorways and panellings throughout the room. It holds a white statue—for the spirit of classic simplicity characteristic of the time is emphasized in every detail. Not one false note is allowed to mar the illusion that one is actually at the Versailles of Louis Sixteenth*



IN SPITE OF THE WAR, HERE ARE TWO  
PAGES OF LINGERIE AS INTERESTING IN DESIGN AND PRICE AS THAT OF PRE-WAR DAYS

*Note—Addresses of the shops will be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 19 W. 44th St., New York.*



*When one hears the price, it is hard to believe that some one embroidered a charming flower design in the Philippine work on this batiste hand-made nightgown; \$2.45. The nainsook envelope chemise that is so trim and yet so dainty has Valenciennes lace and edging, pink satin ribbon, and a hemstitched hem to its credit; \$1.95*



*You will note that the young person who has collapsed on the floor is not too weary to be conscious of the becoming effect of her well-made flesh crêpe de Chine envelope chemise with lacings of blue ribbon; \$2.95. The nightgown just behind, also of flesh crêpe de Chine with blue ribbons, is an unusually good value; price, \$5.95*



*On the figure is a batiste envelope chemise with a hemstitched hem, Irish lace, and pink ribbon; \$2.95. At the upper left is a nightgown of fine nainsook with Valenciennes lace and pink ribbon; \$2.50. The nightgown below it is of fine nainsook with a V neck edged with footing and with ribbons run through a hemstitched casing; \$2.90. At the upper right is a tucked batiste nightgown with filet lace and ribbon rosettes; \$5.75. An embroidered chemise (below) has imitation Irish lace; \$1.50*



*There are many times when simple well-made lingerie has a decided advantage over its fluffier sisters and when one would like to own this camisole of excellent flesh or white crêpe de Chine with its narrow filet lace edging and its ribbon shoulder straps; \$3.95. The bloomers, also of flesh coloured crêpe de Chine in a good quality, are made with reinforcements and with elastic at the knees and waist; \$2.95*

*Every tiny stitch on the fine batiste nightgown at the left is made by hand—even the hemstitched hems and drawn-work; \$2.98. Its companion is an envelope chemise with a charm all out of proportion to its price, for it is of very fine nainsook, hand-embroidered and scalloped; \$2.95. Nightgown to match; \$2.95*



*After all, there is a delightful freshness about a nightgown that can be washed and boiled and washed again with no fear of losing its colour. This hand-made one, of the becoming sleeveless model that so many women prefer, is of white batiste with Philippine embroidery and is made entirely by hand. There is a low square neckline outlined by scallops, and scallops finish the gracefully shaped armholes; \$2.95*





The lady in the sketch is wearing a hand-made envelope chemise of batiste with Philippine embroidery; \$2.95. The petticoat, for sports wear, is a flounce-less model of heavy nainsook hand-embroidered; \$2.95. Fine batiste makes the hand-made chemise on the hanger, with a row of hemstitching at the top; \$1.95

Her taste in lingerie is apt to tell much about her character. For instance, we know at once that the young person sketched above is both dainty and practical, for it's written all over her lingerie. The white nainsook camisole has a hemstitched hem and Valenciennes lace edging; \$1.50. The nainsook bloomers are reinforced; 95 cents. The ruffled petticoat is of fine muslin with embroidered beading, a pink ribbon bow, and Valenciennes lace edging the lawn ruffle; \$3.95. Scallops finish the cambric petticoat with a shadow-proof panel; \$1.50



Who couldn't face the world with greater poise because of the consciousness that this charming flesh coloured crêpe de Chine envelope chemise was underneath one's gown? French knots in pastel shades embroider the satin band, topped by a hem of Georgetown crêpe, and satin ribbon makes the shoulder straps; \$2.95. The dainty flesh coloured or pale blue wash satin petticoat is prettily trimmed with a flounce made of bands of cream lace and tucked chiffon and a dust ruffle of pleated chiffon with tiny blue and pink roses; \$4.95

The slender lady at the left wears a nightgown of flesh coloured crêpe de Chine with thread lace and Valenciennes insertion; \$5.50. Her petticoat, which hangs over the top of the screen, is of nainsook with a flounce of lace and embroidery and a bow of pink ribbon; \$3.90. A hand-made batiste chemise with Philippine embroidery lies just below; \$2.65. That decorative person at the right wears a step-in flesh coloured crêpe de Chine chemise with Valenciennes lace and pink satin ribbons; \$5.95



Many women have not yet discovered that Porto Rican embroidery is just as charming as that done in the Philippines. This gown of fine batiste has a dainty design in Porto Rican hand-work. Its lack of sleeves is an argument in its favour; \$1.98



Those three little button-trimmed straps on each shoulder of this heavy flesh coloured crêpe de Chine nightgown add a touch that is new and most becoming; \$7.50. The petticoat is of fine muslin with a hand-scalloped and dainty flounce; \$2.98

(Right) It isn't often that daintiness and economy meet on a single garment—but here are both on a new hand-made nightgown; \$1.98



This fine batiste gown has Porto Rican embroidery in a dainty design which, owing to conditions, may vary slightly from that in the sketch

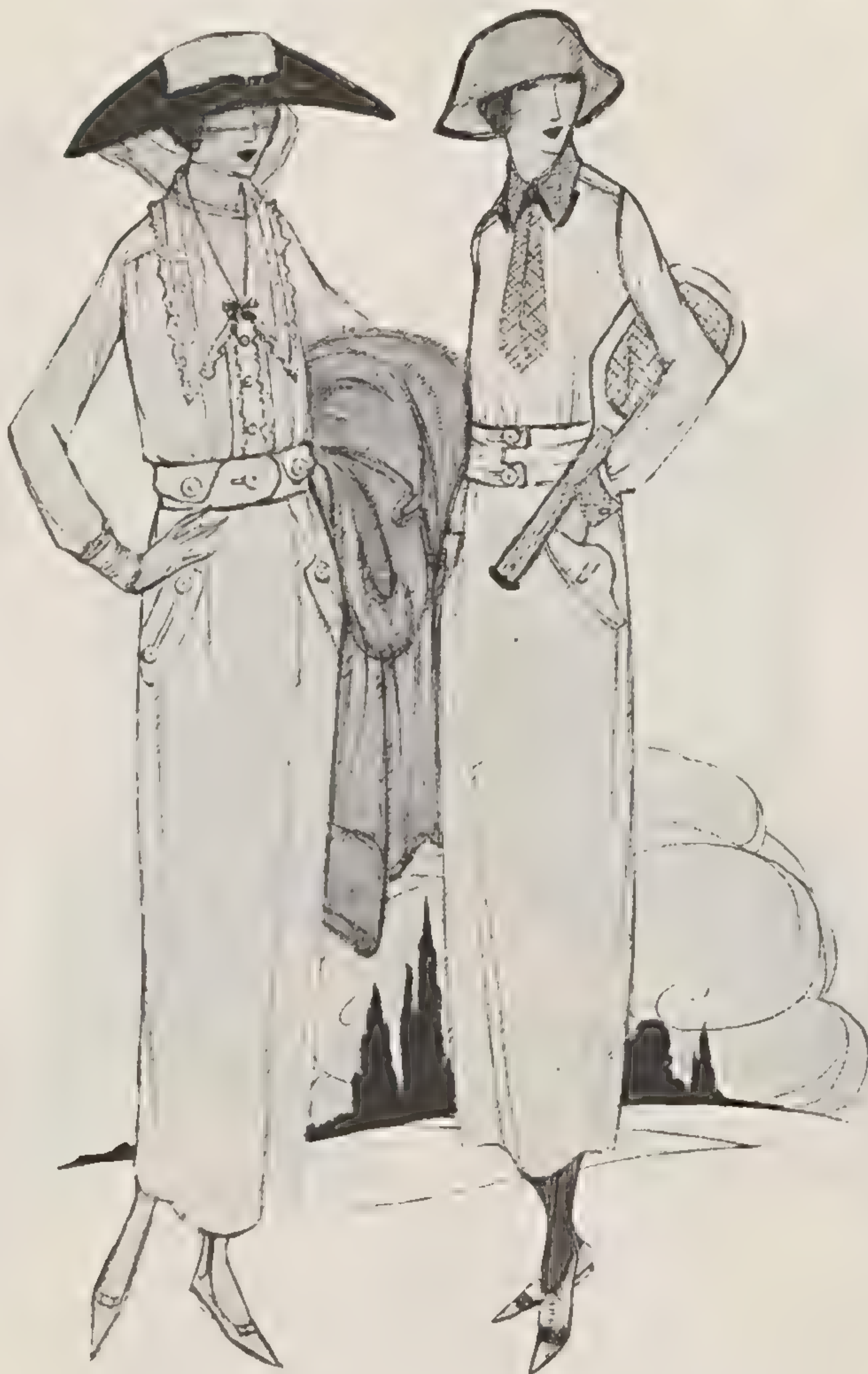


## SEEN in the SHOPS

(Left) As every fore-sighted woman knows, an excellent way to begin the new year is to lay in a supply of washable blouses and skirts. In these models, pipings of French blue, rose, or bisque edge the pleated ruffles on the white Georgette crêpe blouse, and a wide satin stripe gives an unusual effect against the rough weave of the white skirt of that new and popular material, Fantasi. Blouse, \$7.50; skirt, \$19.75

(Right) The peasant blouse, with its quaint particular charm, is the inspiration for this unusual model of white voile embroidered in heavy thread in French blue, navy blue, or rose colour. The skirt shown in the same sketch is of white cotton gabardine, made with excellent lines and trimmed with small patch pockets and pearl buttons. Blouse, \$6.95; skirt, \$6.50

Note—Addresses of the shops will be furnished on request. Address Vogue Shopping Service, 19 West 44th Street, New York



The blouse at the left is a capable affair of white batiste, embroidery, and Valenciennes lace, and ready to help one's costume look trim and fresh; \$3.95. The skirt is of white piqué; \$6.95. The linen blouse at the right has a collar of old-blue or rose pin-checked gingham; \$7.50. Shrunken flannel makes the attractive white skirt; \$12.75

(Left) This fine French voile blouse knew that no one had ever found daintier trimmings for a washable blouse than tucks and Valenciennes lace, so it chose groups of tucks to trim the front, fine tucks for its full collar and cuffs, and a lace edging for a becoming finish; \$5.95. The accompanying skirt is of heavy crêpe de Chine with pockets of fluting. In white, navy blue, black, flesh, or grey; \$12.75

(Right) A blouse of tub silk is always desirable, but it is often difficult to find as distinctive a model as this of Japanese silk with a collar cut in one piece with a tiny vest that gives a graceful neck-line. A pearl button is used as the fastening; \$5.95. Three tucks trim the pockets and belt of the white cotton gabardine skirt shown in the same sketch; \$4.75





OF COURSE, LITTLE LORD

FAUNTLEROY IS ALL VERY WELL

IN HIS WAY, BUT WHAT ABOUT

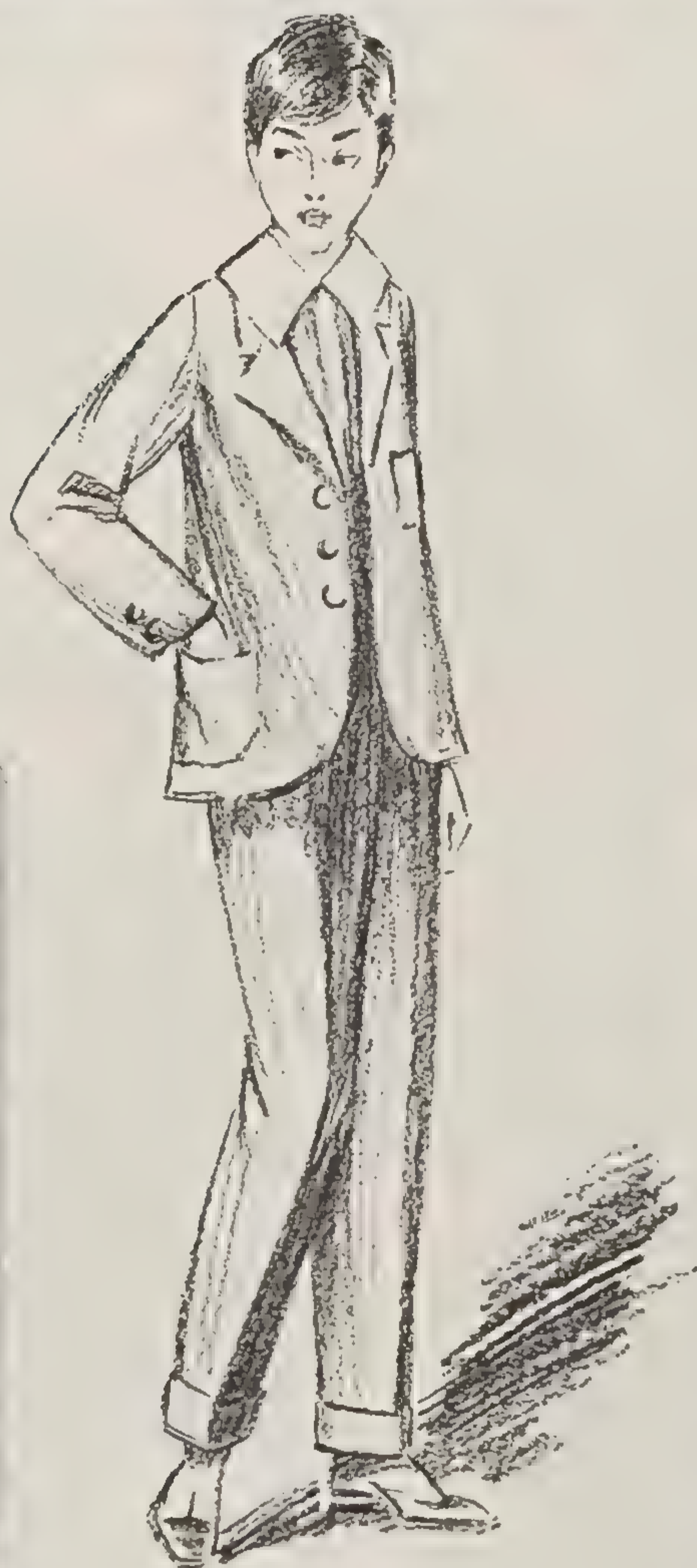
THE ENGLISH TAILOR-MADE MAN?

CLOTHES FROM ROWE, LONDON



*By his expression you know that he is challenging you to deny the modishness that even a very little boy can attain when he travels in a loose brown and white tweed coat. And when he hides his bangs under a hat to match and sits toying nonchalantly with one glove, would you ever dream of taking the liberty of calling such a dashing person, "Sonny"?*

*(Below) Even the busiest person must have occasional moments of quiet meditation, but once you have given him a penny for his thoughts he will jump down from his chair for a romp and you will observe admiringly that he is wearing a most becoming suit made of a light blue tweed mixture. The shirt has a turn-down collar, and there is a jaunty sailor knot tie*



*(Below) Well, of course, he may pretend to be interested in playthings, but he can't resist a glance over his shoulder to see if you are impressed by his swagger dark grey walking coat. The big flap pockets will hold any number of the trifles so dear to a little boy's heart. Since he is very particular in such matters, the cap matches in colour and cloth*



*When Shakspeare talked about the seven ages of man, he forgot to mention the awkward age which happens unexpectedly at about thirteen. If ever a suit was designed to preserve youth's dignity in circumstances so trying, it is this one made in light "lova" or grey hopsock and, reminiscent of Eton and Rugby*





THESE BEAUTIFUL  
BEDS ADD STATELI-  
NESS TO THE HOME  
OF JAMES DEERING  
IN MIAMI, FLORIDA

DECORATIONS BY  
PAUL CHALFIN

*If one were actually in a Venetian palace on the Canal, one could not find a more lovely Venetian lacquered bed than this one of the coolest green with painted decorations. A rich canopy of blue brocade with a pale green lining is draped beneath a blue and gold crown ornamented with metal flowers in colour. One of the chief charms of the bed is its embroidered headboard. In this room, walls of putty grey furnish a skilful background for the green and blue colourings*



*Exquisite grace and stateliness combine themselves in the long curving lines of this Italian Empire bed of mahogany with green bronze ornaments. The distinctive canopy is of two-toned burnt orange and has a blue border of antique braid. The drapery flows down softly on either side from underneath a gilt crown decorated with coloured metal flowers. Grey canvas walls with painted designs in colours make a neutral background of harmony and splendour*

*The stately bed in Mr. Deering's room is from the Palace of Malmaison and formerly belonged to Marie Louise. It is in the Empire style with a low relief metal ornament. The canopy is of cloth of silver with a white grosgrain lining and blue and gold tassels. A white satin bed cover embroidered in gold harmonizes with the delicate canopy; the green satin wall; have a frieze in multi-colour and gold and the effect of the bed against this background is very lovely*





WELL-CHOSEN DESIGNS  
AND HARMONIOUS COL-  
OURING MAKE THESE  
NEW CHINTZES LOVELY

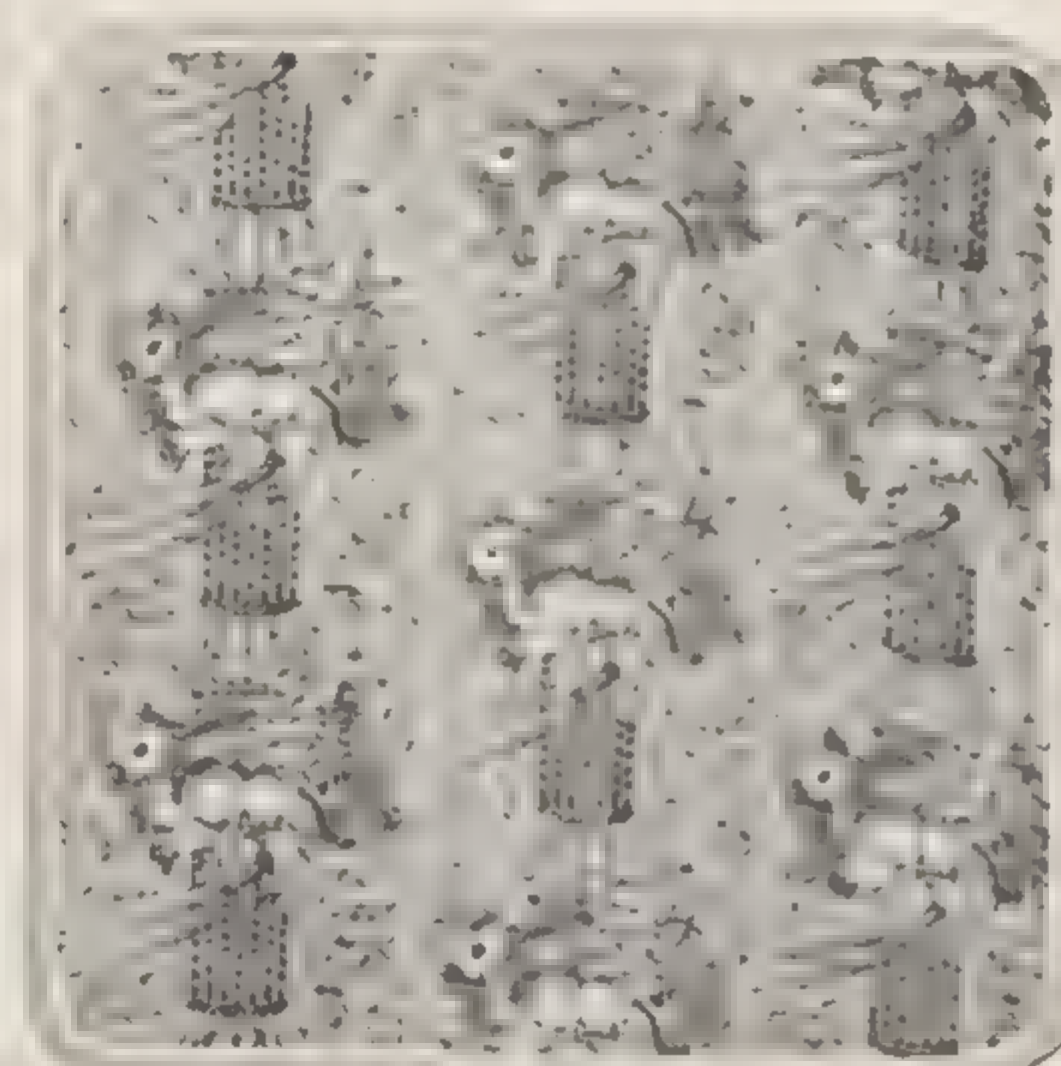
THE GROWING USE OF  
GLAZED CHINTZES IS  
A HAPPY DETAIL OF  
INTERIOR DECORATION



A chintz with a delicate grey-striped background has flowers in soft yellow, mauve, and rose, and would be delightful used in the dining-room, either as window shades or as curtains, and as coverings for the chairs; 30 ins. wide; \$2.25 a yard



Mattie Edwards Hewitt

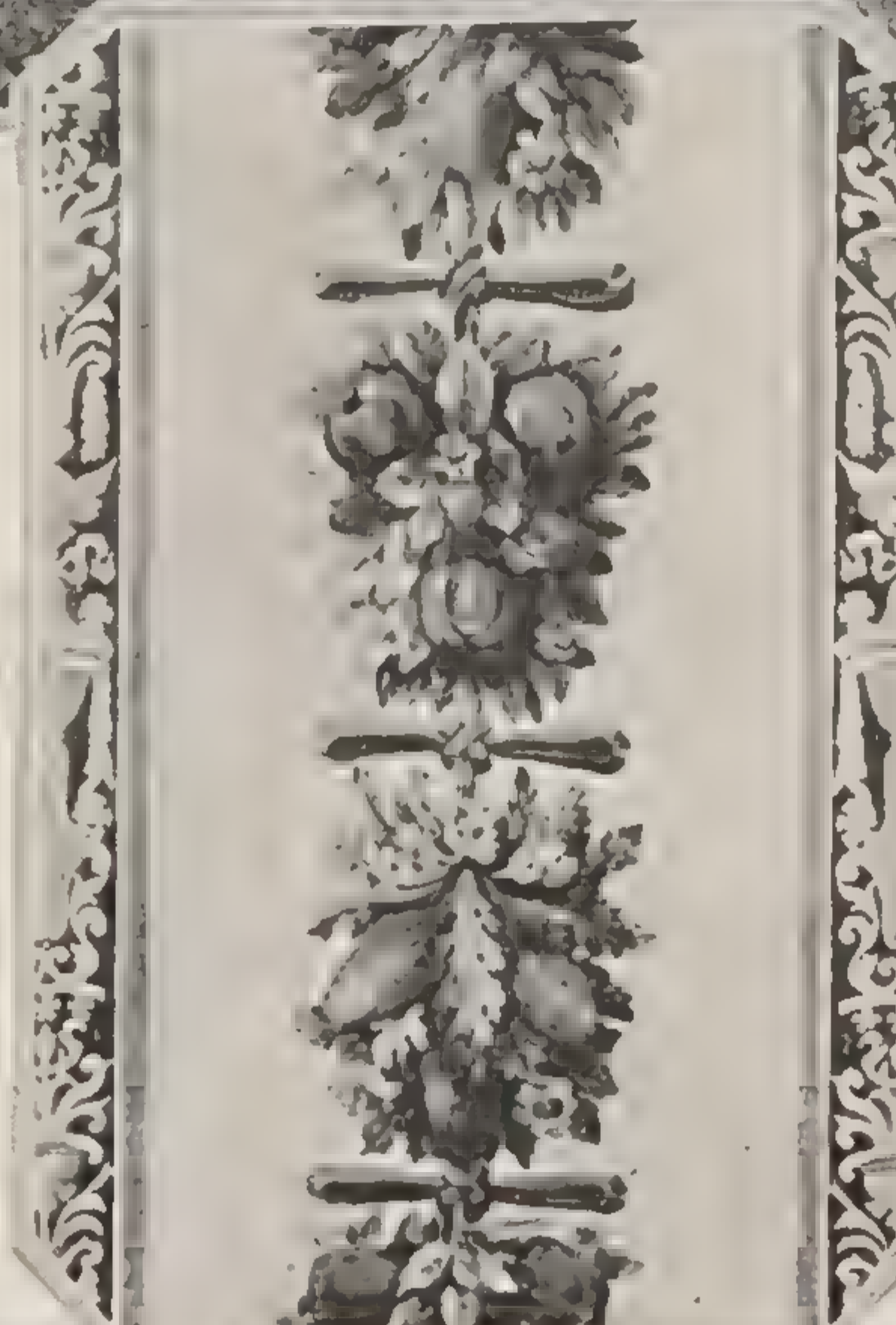


Another design with a bird and column in plum, green, and yellow may be had with a tan or a black background and may be put to a variety of delightful uses to make the living- or dining-room reflect light and warmth; 50 ins. wide; \$3.30 a yard

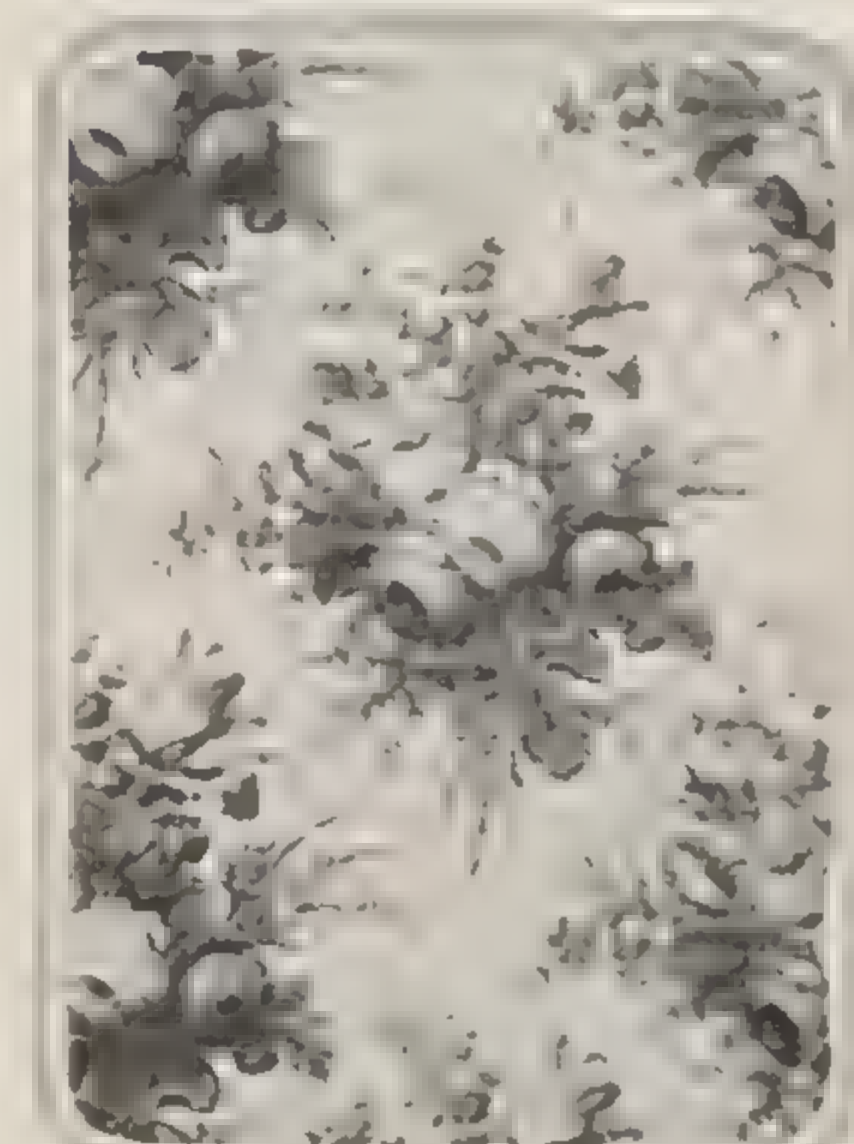


One of the most popular designs is of flowers and fruit in an open basket. Variations of warm colourings are used here against either a grey, a light blue, or a black background. This pattern is 50 ins. wide; \$4.25 a yard

The possibilities of glazed chintz as a means of decoration are practically limitless, and in many cases a room may be completely transformed by a use of this charming material in curtains and chair coverings. An illustration of its use is shown in the photograph above, where vivid chintz curtains shut out the light sufficiently and yet allow it to filter through the beautiful design; decorations by Agnes Foster Wright



At the left is shown the pattern of the chintz used in the photograph above. It is an Italian design in colourings of mulberry, purple, and grey on a white background or in a peacock blue, clear yellow, and orange design. The use of glazed chintz for window shades is constantly growing, for the material is not only practical, but gives lovely effects for interior decorating. This unusually attractive pattern is 31 ins. wide; \$3.50 a yard



A very distinguished living-room might be inspired by this boldly patterned glazed chintz with a white background and bouquets of rose, blue, green, and purple flowers in harmonious colours; 25 ins. wide; \$2.40 a yard



A very delightful room could be created by using for its decoration these three glazed chintzes. The all-over lattice design shown at the right is carried out in blue with a touch of rose. Curtains could be fashioned of this pattern and edged with the matching border design shown at the left. For further effectiveness they might be lined with the all-over star design in white and brown,—or, if one preferred, the star design itself might be used for the curtains and edged with the border. A room decorated after either of these colour schemes would be unusually charming. The all-over lattice design is 24 ins. wide and costs \$3.40 a yard. The border is 24 ins. wide; \$3.40 a yard. The all-over star pattern, 31 ins. wide; \$1.15 a yard



A rich blue background with bouquets of rose, yellow, and green is very attractive. A plain blue chintz may be had to match it. The flowered chintz, 24 ins. wide, is \$4.35 a yard. The plain, 24 ins. wide; \$1.25

Unusually quaint is this design of shells in rose, pale mauve, and brown on the palest of green backgrounds. It may be used with a pale green glazed chintz which exactly matches; 26 ins.; \$3.40 a yard. Plain, \$1.30





# DRESSING ON A WAR INCOME

That Practical Invention, the Coat-Dress, Combines the Advantages of Both the Suit and the One-Piece Frock



*Since black taffeta will be one of the smartest spring materials, it is the chosen one for this practical coat-dress with its becoming pleated tunic and slender lines*

WHEN we went into the Great War, our fashion experts devoted much time and space to the discussion of the effect of this upon our clothes. Some prophesied a startling simplification and the adoption of standardized dress for women. Others argued that our home morale depended upon the keeping up of appearances as far as possible, and that if the men in the trenches were taught to "shoot straight and keep clean," made to shave every day, and to polish the buttons on their uniforms, it behooved the women at home to keep up their appearance, as well. As a matter of fact, women have sacrificed variety and novelty to the exigencies of war, but never smartness. Not the least interesting feature of the reconstruction period that commenced with the signing of the armistice is its reaction upon clothes. The student of fashion, watching for the first signs of a new mode or of the revival of an old one, may be forgiven, even in the midst of far greater problems, for speculating upon the situation which the next few months may reveal in the world of fashions.

## WAR AND THE SILHOUETTE

Shall we have a new silhouette? That is the question of the hour. So far there is little, if any, indication of it, but one never knows what turn the invention of the leaders of fashion may take, now that their minds are relieved of the anxieties of the war. History does not help us much; after Waterloo there was no sudden shift in the mode, but a gradual development from the style of 1815 through the seasons until a definite change was crystallized in the fashions

of 1820. There was a marked change in fashions, including the style of hairdressing, just preceding the French Revolution, but that was a political affair. When flour was so scarce that the streets were filled with clamouring thousands, the most conservative aristocrat hesitated to sprinkle the precious bread stuff on his head, and though there were special powders in use at the time, we are told in contemporary memoirs that the great majority went to the kitchen flour bin for their hair powder. The Empire gowns which came somewhat later and which we associate with Josephine, were really the outcome of the classic revival which preceded the triumph of Napoleon by several years. When the ladies of the Consulate wore scanty frocks, filets in their hair, and sandals on their feet, they had no idea that they were wearing what would come to be known as "Empire" clothes; they thought they were being Greek.

As a matter of fact, this question of the silhouette, once predominant in fashion, is no longer quite so important as it used to be. Modern women are less obedient to the dictates of a few designers than their mothers were. The bustle mode returned, but not every woman adopted it, as they did so slavishly in the eighties. Millions preferred the tunic or the straight skirt or the slightly barrel effect, and wore it with serene confidence in their personal preference.



*That popular Parisian fancy, the long-waisted blouse, is more delightful than ever on this coat-dress with its unusual slits, showing a band of braid beneath*



*When warm weather comes, this attractive coat-frock of black satin will be a costume by itself but, until then, it is a charming companion for a heavy coat*

This is an indication of sartorial freedom which really amounts to a clothes Declaration of Independence, although the world is so busy with other more important extensions of the divine right of self-government that it has had no time to notice the revolt of the women from the autocracy of the dress-makers. A glance at the fashions of to-day will prove their catholicity. We have, at one and the same time, the Empire waist-line, the *moyen âge* or Oriental line dropped below the hips, and the so-called normal waist-line. We have long tight sleeves, the sleeve of 1840 with its under puff of lighter material, the Georgian sleeve with its large decorated cuff, and the Eastern sleeve, slit along its length and tied about the wrist. This is to mention only a few of the many varieties which one may see in every gathering of well-dressed women. We see the long draped skirt, crossed in the front above the wearer's ankles, the narrow skirt slit at the back and buttoned with the last few buttons left undone to give freedom in walking, the narrow straight skirt guiltless of folds, the kilt-pleated skirt, and the tunic skirt, either draped or pleated. The sketches on these pages illustrate this great variety, and yet every one of these designs is unmistakably labelled 1919.

## THE PRACTICAL COAT-DRESS

These designs are for a type of gown, developed since the war, which, like the tailored suit, has proved to be an illustration of the survival of the fittest. The coat-dress is not a novelty. The merits of the suit and of the one-piece dress seemed equally balanced until some clever person had the inspiration of combining them into



the coat-dress, and women rose up everywhere to call the inventor blessed. For the first days of spring, there is nothing more convenient and appropriate, but for colder weather, the coat-dress may be worn quite suitably under a fur coat.

Perhaps the most practical of these designs is illustrated in the sketch at the upper left on page 56. In looking at this sketch, one thinks at once of serge trimmed with satin, but as taffeta is the newest of early spring materials, we are suggesting the use of that material in black. The over-dress has a long straight bodice with a tunic skirt which lies in narrow box pleats. A taffeta belt is trimmed with a shiny patent leather buckle, and the collar and cuffs are faced with black satin. Black taffeta buttons are used for the only fastening arrangement of the gown at the shoulder at one side. There is a tight underskirt of the taffeta which is separate. This costume will be copied for \$100.

#### OF BLACK SATIN

Sketched at the upper right on page 56 is a straight one-piece dress in heavy black satin. A panel-like section is used at the back and front, over the hips, and the sections meet below the knees at either side and fasten with round smoked pearl buttons and French buttonholes. Soft shirred pieces of satin fill in the sections over the hips, between the panels. The dress fastens at the shoulder at the side front, and a draped collar of the satin runs around the neck and fastens with round smoked pearl buttons. A narrow ribbon belt of the black satin, the popular belt in Paris at the moment, outlines the waist and ties in a flat bow at the back. A band cuff finishes the three-quarter length sleeves. This model will be copied for \$100.

Another version of the coat-dress is shown in the model sketched at the bottom of page 56. The long-waisted blouse at present so popular with the French is suggested in a light weight broadcloth in smoke grey trimmed with black silk braid. The blouse and over-tunic are made separate from the tight underskirt, and the gown



*Here is an American version of that very French fashion, the long-waisted blouse. The coat-frock is made in two pieces and has one of the popular braided waistcoats*

fastens at the shoulder and at one side. If one wished, a colour might be used in the slit openings at the side. The manner in which the band of braid shows through these slits is very new and attractive. It suggests the chiffon blouses with belts in ribbon or in metal brocade shining through a chiffon overblouse, which have been popular this past season. In this design, three-quarter length sleeves are finished with wide turn-back cuffs outlined with rows of black silk braid. The combination of smoke

grey and black is especially new. This model will be made to order as it is illustrated or in other combinations of material, for \$125.

Callot, Chéruit, and Paquin have been using the long-waisted blouse for the past season, and the sketch at the top of this page shows a blouse of this type, designed from the American point of view. It is suggested in a fine quality of navy blue gabardine outlined with narrow bands of black satin and trimmed with an undervest of the black satin run with lines of embroidery in dull red and bright blue. This coat-dress is made in two pieces, with the jacket and sash belt separate from the satin underbodice and the gabardine skirt. The jacket goes on over this straight slip, and the belt ties at one side and holds it in place. The skirt has an uneven tunic, higher at one side than at the other and opening on its shortest side. Black satin binds the tunic as well as the tight underskirt. This gown will be copied to order by a reliable tailor for \$125.

A dress of beige gabardine trimmed with a

fine black silk braid and an undervest of black satin is shown in the sketch at the lower left on this page. This combination of black and tan has been used for several seasons and promises to be fashionable again this spring. In the model, which is new and distinctive, the undersleeve, finishing the three-quarter length sleeve, is of black satin and ends in a narrow tight cuff. This dress is made in one piece and fastens in the front. A long-waisted, rather tight bodice runs below a narrow belt that outlines the waist. The skirt is full around the hips, as many of the new skirts are, and narrow at the bottom; it lies in fine tucks, just below the long-waisted bodice. Narrow bands of the beige gabardine run with the silk braid outline a coat effect, collar, and sleeves. This design will be copied for \$125.

Some of the most successful dresses in the season just past have been of beautiful soft material, with little or no trimming. The gown sketched at the lower right on this page is an excellent illustration of this mode. For winter wear, chocolate brown duvetyn is suggested as the material, or for later wear, satin, charmeuse, or even chiffon. The gown fastens at one side under the softly draped belt, and the skirt drapes up at one side. Fur bands the collar and the long sleeves, and fur balls may be used on the sash ends. This dress will be made for \$100.

*Note—As long as the need continues, Vogue will conduct this department to meet the needs of the woman with a war-reduced income. If any special problem confronts you, write to Vogue, 19 West 44th Street, enclose a three-cent stamp, and it will answer without charge any individual question on dress, will suggest ways of altering frocks, assist in planning a wardrobe, and suggest patterns. Vogue will cut a pattern of any costume shown in this department at the special rate of \$3 in size 36; other sizes, with pinned patterns, \$5.*



*Black and tan, working together, have attained a prestige which they are not going to relinquish this spring. They are combined charmingly in this dress with braided bands and a new sleeve*



*The trimmingsless frock, so successful of late, has made plans of its own for the spring. Here it is in a draped design that might be of duvetyn for cool days or of satin or chiffon for warmer ones*



## VOGUE PATTERN SERVICE

THE patterns on this and the following pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified.

Vogue patterns are 50 cents for each waist, suit coat, skirt, smock, lingerie, or child's pattern up to 14 years; \$1 for complete costumes, one-piece dresses, separate coats, and long negligees. An illustration and material requirements are given with each pattern. When ordering Vogue patterns by mail, please state size.

VOGUE PATTERN SERVICE  
19 West 44th Street, New York City

*Vogue patterns may be purchased direct or ordered by mail from the Vogue Pattern Rooms and from the shops listed below:*

NEW YORK CITY: *B. Altman & Co., Fifth Avenue and 34th Street;*

or  
*Vogue Pattern Room, 19 West 44th Street*

BROOKLYN, N. Y.: *Abraham & Straus*

NEWARK, N. J.: *L. Bamberger & Co.*

ATLANTIC CITY, N. J.: *Braunstein-Blatt Co.*

PHILADELPHIA: *Vogue Pattern Room, Empire Building (Room 304), 13th and Walnut Streets*

LANCASTER, PA.: *The Donovan Co.*

RICHMOND: *The Gift Shop, 320 East Grace Street*

ATLANTA: *The Smart Shop, Connally Building (Room 203)*

BALTIMORE: *The Jennings-Thomas Shop, 526 North Charles Street*

PROVIDENCE: *Gladding Dry Goods Co.*

BOSTON: *Vogue Pattern Room, 149 Tremont Street (Room 605)*

BUFFALO, N. Y.: *Flint & Kent*

PITTSBURGH: *Joseph Horne Co.*

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CHICAGO: *Vogue Pattern Room, Stevens Building (Room 932) 20 N. Wabash Avenue*

GRAND RAPIDS, MICH.: *Friedman Spring Dry Goods Co.*

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HUTCHINSON, KANSAS: *Pegues, Wright Co.*

MIAMI, FLA.: *Burdine & Quarterman*

HOUSTON, TEXAS: *Foley Brothers Dry Goods Company*

DALLAS, TEXAS: *Titche-Goettinger Company*

LOS ANGELES, CAL.: *Bullock's*

SAN FRANCISCO: *Vogue Pattern Room, 233 Grant Avenue, Joseph Building*

PORTLAND, ORE.: *The Waist Shop, Lennon's Annex, Portland Hotel Court*

SEATTLE: *The Griffin Specialty Shop, 1602 Second Avenue*

LONDON, E. C., ENGLAND: *Vogue Pattern Room, Rolls House, Breems Building*



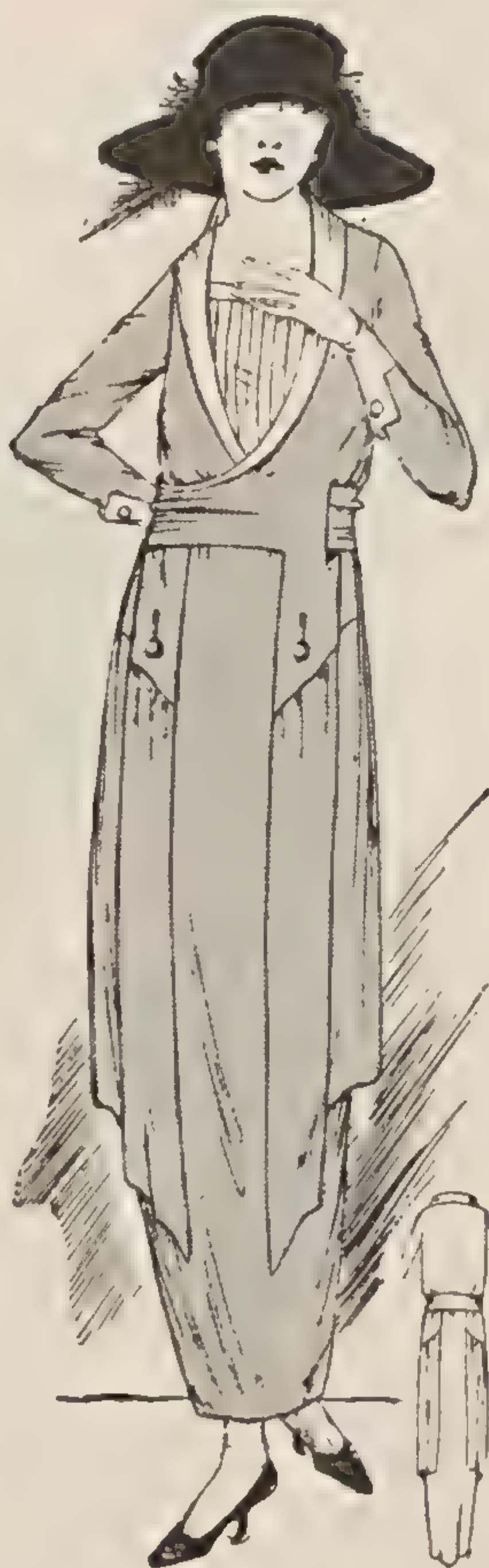
Waist No. A4577. Skirt No. A4578. This attractive frock for afternoon or informal dinner wear is especially designed for chiffon



Frock No. A4560. An afternoon frock with embroidered or braided bodice of Georgette crêpe may have a skirt of satin or foulard



Frock No. A4564. Navy blue tricotine makes this one-piece frock with a waistcoat of blue and white foulard and trimmings of angora



Waist No. A4562. Skirt No. A4563. Cutting the belt and the surplice section in one piece, simplifies the making of this attractive frock



Waist No. A4558. Skirt No. A4559. Equally smart when made of taffeta, Georgette crêpe, or organdie is this frock for informal wear



Frock No. A4561. This slim becoming one-piece frock may be made of tricotine or of handkerchief linen with equally charming effect





Waist No. A4554. Skirt No. A4555. This useful frock may have a waistcoat quilted, embroidered in silk or wool, or made of metal brocade

Frock No. A4545. The collar, the kimono sleeves, and the round apron tunic are all distinctive. Waist No. A4541. Skirt No. A4542. Equally smart of Georgette crêpe and satin or of organdie and taffeta is this youthful frock. Waist No. A4543. Skirt No. A4544. The kimono waist is in one piece, and the skirt is becomingly draped

Frock No. A4546. A simple and practical one-piece frock made of tricolette, serge, or foulard may open at either the front or the side back



Frock No. A4434. A frock for serge, tricolette, or taffeta may open at the side back or front and requires  $3\frac{3}{8}$  yards of 54-inch material

Waist No. A4547. Skirt No. A4548. Both the long sleeve and the three-quarter length bell sleeve come in this pattern

Frock No. A4540. A smart one-piece frock, designed to be of serge, linen, or tricolette, has the new becoming hip-line

Waist No. A4538. Skirt No. A4539. This simple and becoming two-piece model is equally suitable for foulard, taffeta, or tricolette

PLAIN SILKS OR PATTERNED ONES, ORGANDIE OR CRÊPE

MAY MAKE THESE FROCKS FOR INFORMAL WEAR





Frock No. A4567. This attractive one-piece frock with long lines is equally becoming when made of serge, tricolette, or of linen



Blouse No. A4549. Skirt No. A4550. Cutting the revers drapery in one with the bodice and the skirt drapery with the belt gives the new silhouette

Blouse No. A4551. Skirt No. A4552. A two-piece frock is equally effective made of serge, tricolette, or linen, with an attractive set-in waistcoat



Blouse No. A4570. Skirt No. A4571. A shaped peplum trims the front of this smart frock designed to be opened at either the front or back



Frock No. A4424. Brown and white spotted foulard makes this frock with a collar of angora or organdie. It is trimmed with either embroidery or braid



Blouse No. A4572. Skirt No. A4573. This two-piece frock discovers a new way to cut a blouse kimono fashion, with the yoke and belt in one

Blouse No. A4575. Skirt No. A4576. The kimono section of the tunic may be of satin, the lower section of serge to match the narrow skirt

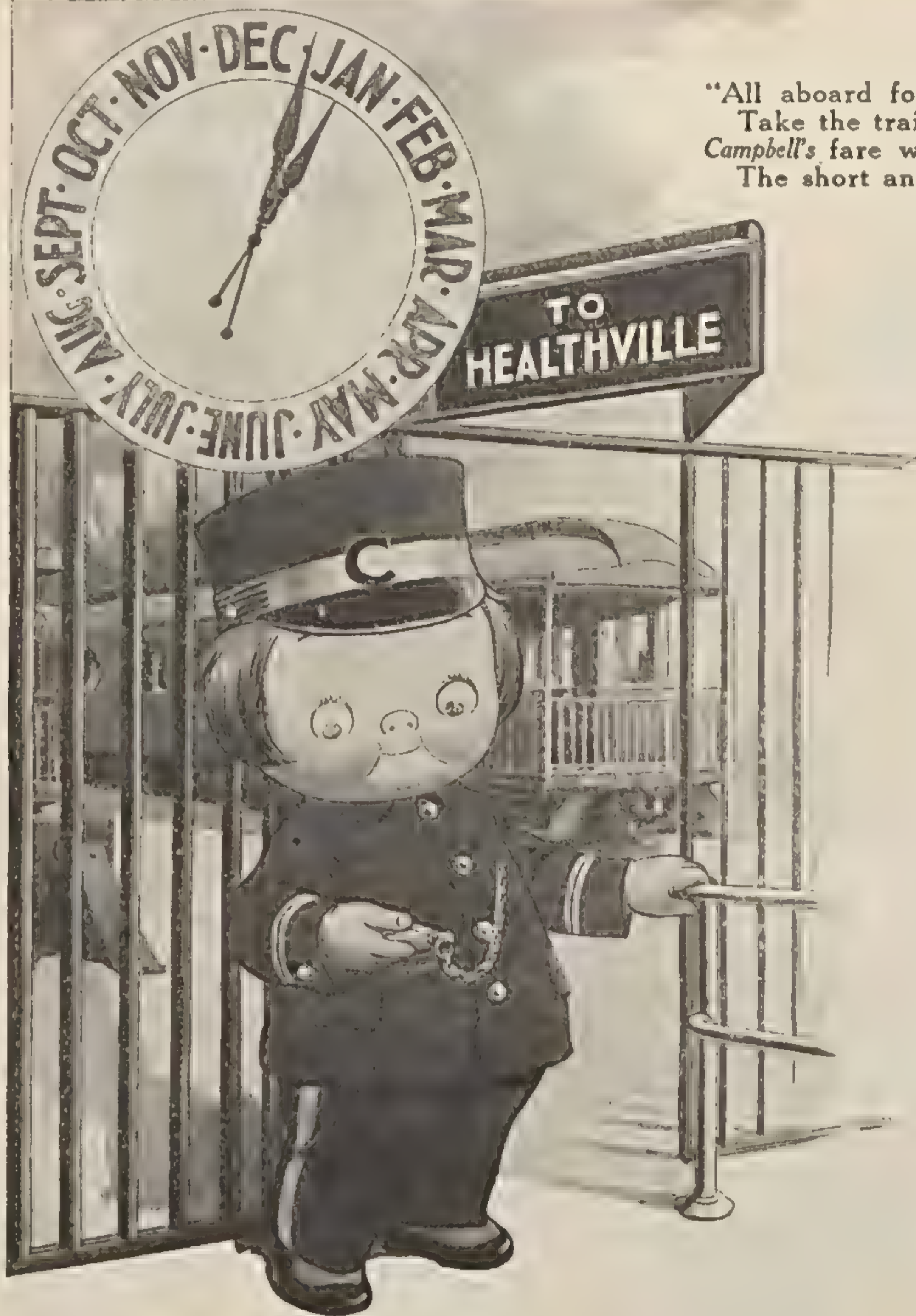
Frock No. A4574. Featuring an exceptionally long hip-line and the new approved apron tunic, this frock is sure to be particularly becoming



Blouse No. A4556. Skirt No. A4557. Taffeta, satin, or tricolette would be equally smart for this frock with the waistcoat and belt cut in one piece

HERE ARE EIGHT NEW AND VERY BECOMING WAYS OF COMBIN-  
ING THE APPROVED FASHION FEATURES OF THE MODE OF 1919





"All aboard for Healthville!  
Take the train today.  
Campbell's fare will get you there  
The short and pleasant way."

## "All aboard!"

*Start now and start right.* Resolve to make 1919 a *health winning* year. This health campaign is the most important of all—both for America and for *you*. It is the most vital safeguard for your family and home.

Protect your own health. Keep the children and the workers in good physical condition.

Eat a good soup every day. This is one of the simplest and surest means of keeping in good physical trim. All authorities agree on this. Begin today's dinner with

# Campbell's Tomato Soup

You will be surprised at the help it gives you in maintaining vigorous health and energy.

It tones the appetite, strengthens digestion, provides valuable regulative elements which the body positively requires.

Served as a Cream of Tomato it is especially tempting and nourishing.

Order it from your grocer by the dozen or the case, and get the full benefit and enjoyment.

We make it from the pure juice of fresh red-ripe tomatoes, blended with choice butter, delicate herbs and other nutritious materials.

The contents of every can produces two cans of rich soup—delicious and satisfying. And it costs you less than if you made it at home.

21 kinds

12c a can

# Campbell's SOUPS

LOOK FOR THE RED-AND-WHITE LABEL





A. Jaekel & Co.  
Furriers

384 Fifth Avenue

(Between 35th and 36th Sts.)

NEW YORK

'Phone 2044 Greeley

"The Furs That Heighten Woman's Charm"



### FURS—AS HOLIDAY PRESENTS

Doubly desirable now—the most practical thing a woman can own; and also the most sanctioned article of fashion.

*Illustrated Style Book Free*



*This dainty bed jacket of pink albatross lined with China silk and edged with white swansdown makes an occasional indisposition an artistic necessity; \$18*

## ON HER DRESSING TABLE

A SPECIALIST who has recently come back from Europe brings many delightful new toilet preparations and unusually interesting accounts of the women, who, although they have accomplished superhuman tasks throughout the war, have never relaxed in regard to the care and preservation of their beauty and personal charms. This shows great wisdom, for though the pursuit of beauty may have seemed somewhat trivial during the war, with the coming of peace this matter regains its old importance; but a lost complexion is a difficult matter to remedy. Although American women are as clever as their foreign sisters in most respects, they do not fully realize the importance of taking care of their beauty while they still have it. In fact, they fail to practise prevention, which eventually takes much less time than the cure.

### THE FOLLY OF NEGLECT

Many instances of this are found in the young wives of soldiers, who, in their anxiety, have combined overwork with an utter disregard for their personal appearance. This is so unwise that one can not help calling attention to the fact that the men are returning, many of them free from wounds, younger, and in better condition than they have ever been before in their lives. It is well known that the régime in both the Army and Navy is conducive to good health, and this naturally shows in a clear smooth skin, bright eyes, an absence of superfluous flesh, and steady nerves. But the joy of the reunion will be marred if the wife, on the other hand, looks faded and care-worn and has lost her chic. The soldier who has gone over will have had his vision broadened in every way, while the woman who has stayed at home, though really as brave as the man, has failed to be a real soldier, by allowing herself to become unattractive.

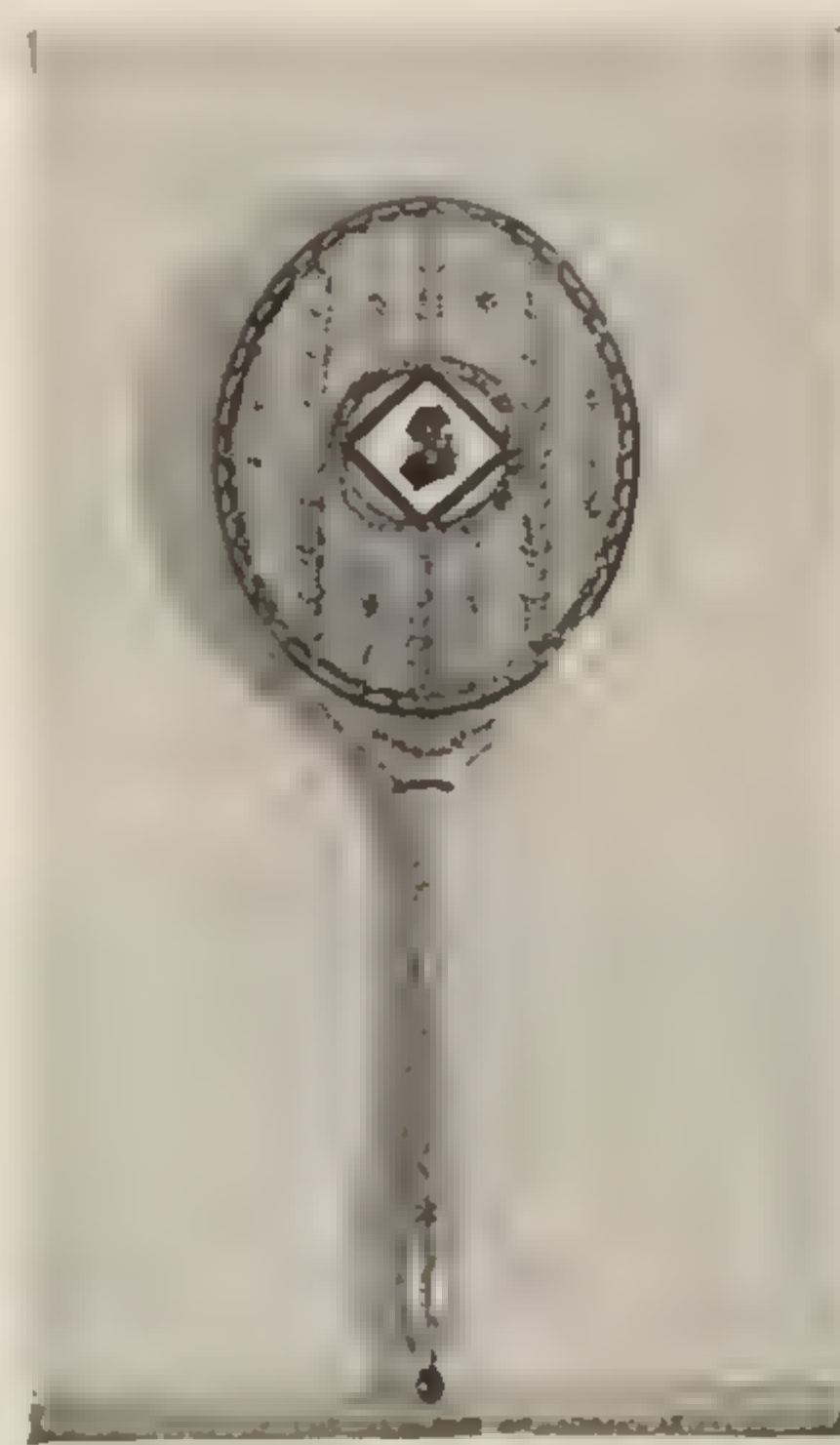
In order to be well-groomed, it is not necessary to develop into a vain selfish woman who sacrifices everybody

in the cause of maintaining her own beauty. One has simply to live like any smart officer, making the care of the personal appearance so strong a habit that nothing can interfere with its daily performance. And this is where the help of the clever specialist comes in. This particular authority claims that while American women appreciate the need of a tissue builder, generally called a skin food, they do not follow the treatment with a good astringent, and so leave the work half done. One should never use one of these remedies without the other. A new astringent, offered by this specialist, is unlike any other as it has the texture of a liquid cream and acts as a tonic, although the after effect is to make the skin soft and flexible.

An excellent home treatment for one who is ambitious to retain a lovely complexion and charm of contour is suggested by this same specialist. Before one retires, the face and neck should be thoroughly cleansed with a delightful soap made after the formula used in the Czarina's nursery. This is a recommendation in itself, as her love of all that was most delicate and beneficial in toilet preparations is well known. This unscented soap costs \$1 a cake, but it has an economic advantage over other soaps, as it goes through a two years' hardening process before being put into the market. To soften the water, a tiny bag containing a very beneficial powder should be used. These bags may be bought in an attractive box for \$3.

### FOR A DRY SKIN

For the skin that becomes too dry or is otherwise injured by the use of soap and water, there is a marvelous cleanser that cools the skin and removes all the dust of the day; this fragrant lotion may be bought for \$2. After this a skin food should be applied. When used faithfully, this has been known to build the tissues so successfully that scars have disappeared. This cream costs \$5, \$7.50, or \$10, according to the size of the jar, and is made fragrant with



*A silhouette on a blue background with touches of rose and black decorates this attractive mirror; \$10*

(Continued on page 64)





# HOME!

To you, Our Beloved Boys, a welcome home!

Our hearts are overflowing, not only with the affection of blood ties, but with respect, gratitude and admiration. You bring back to us—your fathers and mothers—a glorious and enduring Peace, which, fighting with our inspired Allies, you won with your courage, your brains, and your brawn.

Such is your Achievement. And now let us turn from War to the Work and Responsibilities of Peace. We Americans have a gigantic task before us. It is our job to clear away the wreckage of War, to rebuild and reorganize half the World. And with you home again, with your broad shoulders and courage and energy, we can do it. We must do it.

Perhaps we do not need tell you this: while you fought so magnificently with bayonet and machine-gun in the trench, we, American Industry, here at home fought for you beside lathe and drill-press—to hearten,

strengthen and arm you for the Inevitable Victory. How effectively American Industry met the test is for you, Our Beloved Boys, to tell us. Yours is the greater glory, brilliantly won, abundantly deserved. But now that we have you home again we need you. We need you at home as sorely as we needed you in France. We need you to carry to fulfillment the plans and destiny and responsibility of American Industry. To help you Win the War we built new factories, increased our manufacturing facilities enormously, developed new visions of engineering, new conceptions of the needs and markets of the Peace-Time World.

We need you now to hold in Peace the Supreme Place which you have won for us in War.

Let us work together. Shoulder to shoulder we will march on to the fulfillment of America's Industrial Destiny. "Let's Go!"

**Paige-Detroit Motor Car Company, Detroit, U.S.A.**



## MOTOR NOTES



**W**HEN milady decided to seek the sunny warmth of the Southland for January, she betook herself to Stein & Blaine's in order to choose suits, frocks, wraps and hats from their handsome collection created by Miss E. M. A. Steinmetz. And indeed she found it a great saving of time, for with the aid of their skilful staff she secured an entire wardrobe that was just as distinctive as this cream linen-like silk.

*We present to our customers and are ready to take orders on U. S. Government Alaska Sealskins.*

# Stein & Blaine

13 and 15 West 57th St.

New York

**F**OR winter motoring the question of motor temperature is one of considerable importance. It is the poorest sort of economy, as well as the poorest sort of commonsense, to allow the radiator to freeze or even to permit it to become so cold that the operation of the motor is adversely affected. In order to be entirely protected against freezing, it is necessary to introduce some compound or simple mixture of liquids, such as denatured alcohol and glycerine, into the water. This phase of the subject has already been touched upon in these columns. To ensure proper temperature, however, so that the motor may operate at its greatest efficiency, even in extremely cold weather, it is necessary to provide some sort of adjustable arrangement by which a greater or less amount of air is allowed to strike the cooling surfaces. For this purpose a radiator cover is a sensible winter equipment. A very neat adjustable cover made of fabric leather with a moleskin body (a warm fleecy fabric) has recently been brought out by the Allen Auto Specialty Company. This cover does not detract in any way from the appearance of the car; in fact, it gives a rather nice touch of preparedness to the winter automobile, and it is certainly an improvement over the antiquated method of protection which consisted in throwing a lap-robe over the hood and radiator when the car stood at the curb.

One of the difficult problems with which the aeronautical engineer has been faced is precisely this same problem of graduated cooling in varying temperatures. The aeroplane engine must operate at temperatures varying from far below freezing to summer heat during a short period of time, and it must operate constantly and evenly. There must be no failures due to incidental changes in the atmosphere. This requirement has led to the perfecting of a number of devices for controlling the amount of air which circulates through the radiator. Some of these devices are automatic in their operation and are controlled by thermostats. One of these self-regulating devices has now been adapted to the automobile. It consists of a series of shutters which are controlled thermostatically and which protect the front of the radiator and open or close according to the temperature in which the car is operated, admitting less or more air as may be desired. This device has now been fitted as part of the standard equipment of the Columbia six-cylinder car.

One of the important cold weather precautions for motorists who like to fuss a bit with their own machines, is to keep the storage batteries in a highly charged and therefore highly efficient state. It is not sufficient merely to follow a slipshod plan of putting in distilled water every ten days or two weeks, hoping for good results. It is necessary to test the battery at regular intervals to be sure that the specific gravity of the liquid has not fallen below the line of safety. Batteries which are fully charged are exceedingly difficult to freeze, while those which are "down" somewhat are much more likely to feel the effects of cold weather. Foreseeing the necessity for continual care in this matter, the Workrite Manufacturing Company has put on the market a very handy outfit. This hydrometer outfit consists of a standard hydrometer fitted with a glass jar, which is used for the distilled water. The hydrometer is exceedingly simple to operate. Complete directions accompany the outfit so that the motorist may know whether his battery is in proper condition or not.

And apropos of batteries, a number of motorists are now liberating themselves from the necessity of having their storage batteries charged periodically at a charging or service station. This independence is made possible by special outfits, designed for use in the private garage, which take their current from the electric light lines. One of these devices, or rectifiers, as they are called, makes it possible to charge the battery over night when the car is in one's own garage. A new and compact form of rectifier has just been produced by the General Electric Company.

The monogram can do much to add to or detract from the appearance of the motor car, especially that of the closed type. The monogram or lettering which is usually put on the door panels by the automobile agent when the car is purchased is seldom of an artistic type, unless the purchaser is willing to take a good deal of trouble with it. Detachable monograms which may be applied to any car are now obtainable. They are hand-painted and have mountings of various types. With plain edges they cost \$2 a pair, and made on plates with bevelled edges the price is \$4 a pair. On sterling silver, hand-engraved or enamelled, they may be had for from \$10 a pair up. These monograms, once selected, are readily attached by means of a special form of cement which is supplied with them.

## ON HER DRESSING TABLE

(Continued from page 62)

the most costly Russian violet perfume. After applying it, one should use the astringent or liquid cream mentioned above, costing \$3 a bottle.

In the morning the face may be refreshed with tepid water and then, a bleach cream and a dry cream should be applied alternately, using the first one morning and the second the next. Both of these creams form the right foundation for the powder and protect and benefit the skin during the day-time. These cost \$5 a jar.

The powder belonging to this series is noted for its purity and non-drying quality and is made from the petals of flowers. It is sifted many times through the finest bolting cloth, making the texture of the finest and the adhesive qualities of the best. This powder is made in all the shades that harmonize with the individual colouring; the most popular one has the delicacy, fragrance,

and creamy pink colour of a tea rose. This is a particularly becoming tint for well-kept skins. The powder is sold in an exquisite glass box and may be bought for \$3.

The finishing touch to the toilet is a Russian perfume that was noted in the court, being a veritable bouquet odour with an Eastern touch. After a long journey, via China, it arrives here in a dainty, cut glass, two-ounce bottle; it may be bought for \$10. The true Russian violet, affected by women of exclusive taste, makes the same voyage and may also be bought in a two-ounce bottle for \$10.

*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date of Vogue.*





OLD GEORGIAN ROOMS  
IN DEAL WOOD & EARLY  
XVIII CENTURY ENGLISH  
FURNITURE, FABRICS,  
DECORATIONS, TAPESTRIES,  
FLOOR COVERINGS.

W. & J. SLOANE  
FIFTH AVE & 47th ST.  
NEW YORK CITY





# Annual Reduction Sale of FINE FURS

Comprising our entire manufactured stock

## *Dyed Muskrat Coats—Plain*

42 Inches Long  
Formerly \$275 to \$600—Now \$220 to \$480  
36 Inches Long  
Formerly \$325 to \$475—Now \$265 to \$375  
27 Inches Long—Formerly \$275 Now \$220

## *Dyed Muskrat Coats Trimmed*

All Lengths  
With Beaver, Skunk, Squirrel or Kolinsky  
Formerly \$300 to \$800—Now \$240 to \$640

## *Nutria Coats and Coatees*

Various Lengths  
Formerly \$200 to \$475—Now \$160 to \$385

## *Mole Coats*

Formerly \$400 to \$1000—Now \$320 to \$800

## *Caracul Coats, Plain or Trimmed*

Formerly \$550 to \$1100—Now \$450 to \$900

## *Scarfs and Muffs*

In all shades of Fox, Skunk, Mink, Mole  
and Nutria from \$25 to \$250

## *Russian and Hudson Bay Sable*

*Scarfs and Muffs* at greatly reduced prices,  
approximating a saving of 20 per cent

Photos and Descriptions on Request

# C. C. SHAYNE & Co.

Manufacturers of  
STRICTLY RELIABLE FURS

126 West 42d Street, New York City

# FOR THE HOSTESS

NUTS are a valuable food which have long been incorrectly used in human diet, and have, therefore, failed to receive their full share of appreciation. Only recently has their true worth been fully realized. Formerly their place in the dietary was at the end of a long and hearty dinner, where they put the finishing touch on the endurance of an overloaded stomach and became the proverbial "last straw." Now they are used, not only by avowed vegetarians, but by a large proportion of intelligent housewives, as well, as a valuable meat substitute instead of a luxury.

Nuts are really the seeds of the plants on which they are borne. The almond, for instance, is the pit of an inedible fruit somewhat resembling the peach in appearance. The Russian eats the sunflower seed with as much enjoyment as the American eats the ubiquitous peanut. In addition to the common walnuts, pecans, chestnuts, hickory nuts, butternuts, almonds, filberts, and Brazil nuts, other nuts are becoming common in our markets. Pine nuts are now sold by vendors in street carts; a sign on such a cart recently read, "All kinds of nuts, and pistache." This nut, which the vendor thought fit to emphasize, is grown in California and is prized by confectioners for its delicate flavour and attractive green colour. Many consider the cashew nut of tropical regions the most delicious of all nuts. It is one of those which must be cooked before it is eaten, somewhat after the manner of peanuts and chestnuts.

Among the Tuscan peasants the chestnut forms a considerable part of the diet for a large part of the year. It is boiled in water, roasted, or ground into flour from which bread or cakes are made. Chestnut porridge is eaten extensively. It has been proved by experiment that the starch of the chestnut is practically indigestible unless it is cooked, and although Americans sometimes eat native chestnuts raw, they are more commonly roasted before being eaten.

## THE FOOD VALUE OF PEANUTS

An old Southern darkey said that the peanut was "a wonderful thing to fatten hogs and children on." Most other nuts, however, are very high in fat value, too; the pecan is the richest, having seventy per cent. of fat, and the Brazil nut, candlenut, filbert, hickory nut, and walnut contain over sixty per cent. Only a few nuts have any notable amount of carbohydrates; of these the chestnut rates highest with seventy-three per cent. The chestnut is so starchy that it is often ground into flour and used to make bread. This is common in Italy, and in this country the composition of this nut is recognized to some degree even by those who do not understand it, for although housewives frequently stuff poultry with chestnuts, no one would think of using other nuts with meat.

In the matter of protein, nuts are very rich. The highest value is that of the pignolia, a pine nut imported from Spain, which has nearly thirty-four per cent. of protein. The butternut comes next with nearly twenty-eight per cent. These two nuts surpass most animal and vegetable foods in the percentages of protein, but that does not mean that they are the most valuable foods. Unless the nuts are very finely masticated or divided by mechanical means the protein can not be assimilated well, but if this precaution is observed the protein of nuts is easily digested. On account of the habit of many people of gauging their satiety by the bulk of the food which they have eaten, nuts should be served

with other foods, such as fruits, vegetables, crackers, and breads.

Fruitarians use nuts almost inevitably as the source of protein in their daily diet. Unfortunately, the high cost of nuts often militates against their use in the household, but they may be used as an agreeable change in the diet without unreasonably increasing the cost of living. If one considers the food value purchased by expending ten cents in nuts in comparison with that of the same expenditure for other foods, one will find that nuts may be considered a reasonably cheap source of nourishment and energy. Ten cents will buy about the same amount of nut protein as of animal protein, except in the case of cheese and skim milk, which are somewhat cheaper. However, as no one wishes to live exclusively on these two articles, the variation may well be in the direction of toothsome nuts. When it comes to the humble peanut, ten cents will purchase twice the protein and six times the energy that the same amount would purchase if spent for porterhouse steak. The almond furnishes, for ten cents, only one-fourth the protein and one-third the energy supplied by peanuts.

Peanuts are now used in many ways in cooking. Peanut oil is used for salads, and chopped peanuts are sprinkled over many kinds of bread, particularly those which are sweetened and not eaten with butter. The peanuts supply much of the necessary fat.

Nut butter may be made of any kind of nut, but the peanut is the easiest to reduce to a paste, and peanut butter is easily made at home. Although it is sold very cheaply in the stores, it is wiser to use the home-made product as one is absolutely certain that it is not adulterated in any way.

## HOME-MADE PEANUT BUTTER

Put one pound of freshly roasted peanuts through the food chopper, using the nut-butter grinder and grinding twice. Mix with one teaspoonful of salt and pack into jars. This makes about three cups of butter and may take the place of dairy butter or be used with it in sandwiches in place of meat. Other nut butters may be made at home with a little simple experimenting.

## COCOANUT MILK

Grate a cocoanut and pour upon it a pint of boiling water; allow it to stand until cold; then strain. Cream will rise on this milk, and it is delicious when served on fruits. In Java a nut milk is made in the same way from Java almonds. This is used very successfully as a food for infants.

## WALNUT CROQUETTES

Walnut croquettes make an excellent substitute for meat. To make these, pour one cup of very hot water on one cup of chopped walnuts; allow this to stand for a few minutes, then mix in sufficient soft bread crumbs to form into croquettes and season with salt and pepper. Fry brown in deep fat or sauté in a little butter. Serve on a platter with tomato sauce and a garnishing of water cress.

Nut breads are becoming more and more popular, and these are wholesome and delicious. English walnuts are most commonly used in nut bread. Nuts must be kept from dampness and from the danger of insect life. If shelled in large quantities they are apt to become mouldy or rancid. They should be left in the shell until they are actually wanted, or else packed with great care lest the delicate flavour which makes them enjoyable become contaminated.





## For 1919—"PLUME BRAND" Styles in Lingerie are Most Original

INDIVIDUALITY of style and subtle charm of workmanship—combined with the highest Quality of materials—have made "PLUME BRAND" Undergarments the choice of discriminating women.

Silk and Cotton fabrics, designed and woven solely for "PLUME BRAND," lend these chic Night Robes, Pajama Gowns, Step-Ins, Billie Burkes, etc., etc., an air of exclusiveness.

The "PLUME BRAND" Label is your assurance of satisfaction. An enticing array of new models await your selection at better shops. If you have difficulty in finding them—write us.

**M. MARTIN & COMPANY**

*"The House of Fresh Ideas in Lingerie"  
For Ladies, Misses and Children*

Martin Bldg., 29th Street and Madison Avenue, Dept. V, New York





# Bidding

5<sup>TH</sup> AVE. AT 46<sup>TH</sup> ST.  
PARIS NEW YORK



*For Southern Wear  
Fashions that anticipate  
the new note for Spring*

Outing Suits  
Costume Suits  
Utility, Travel and Sport Coats  
Day and Evening Dresses  
Costume and Outing Blouses  
Smart Separate Skirts  
Hats and Furs

PRESENTED AT THEIR NEW YORK ESTABLISHMENT  
AND AT THEIR PALM BEACH SALONS  
(ROYAL POINCIANA GROUNDS)  
ALSO AT THEIR OTHER ESTABLISHMENTS IN  
WASHINGTON—PHILADELPHIA, CINCINNATI, DULUTH

## S O C I E T Y

### NEW ORLEANS

#### Births

##### NEW YORK

**Clarke.**—On November 13, to Lieutenant and Mrs. James Cameron Clarke, a son.

**Livingston.**—On November 18, to Mr. and Mrs. Robert L. Livingston, a daughter.

#### Deaths

##### NEW YORK

**Bacon.**—On November 24, Elizabeth Henshaw Bacon.

**Beekman.**—On November 9, Gerard Beekman.

**Bourne.**—On November 14, in Auckland, New Zealand, Howard Bourne, son of Frederick G. Bourne.

**Collier.**—On November 8, Robert J. Collier.

**Fraser.**—On November 13, Lina Appleton Fraser, wife of Mr. William A. Fraser.

**Groesbeck.**—On November 1, in France, Lieutenant Herbert Groesbeck, junior.

**King.**—On November 15, General Horatio Collins King.

**Lee.**—On November 12, William Henry Lawrence Lee.

**Porter.**—On November 16, Mary Singleton Bird, widow of Clarence Porter.

**Rose.**—In France, Lieutenant Philip L. Rose, son of Dr. and Mrs. John Henry Rose.

**Speyers.**—On November 19, in Montreal, Canada, Rear-Admiral Arthur Bayard Speyers, U. S. A., retired, son of James and Frances Pigot Speyers.

**Tailer.**—On November 20, James Lee Tailer.

**Wood.**—On September 14, in France, Lieutenant Francis Appleton Wood, U. S. Aviation Corps, son of Mr. and Mrs. Chalmers Wood.

##### NEW ORLEANS

**Montgomery.**—On November 6, William J. Montgomery.

##### PHILADELPHIA

**Huidekoper.**—On November 9, General Henry S. Huidekoper.

##### ST. PAUL

**Peabody.**—On October 8, in France, Lieutenant Marshall G. Peabody.

##### WASHINGTON

**Hinckley.**—On November 6, in London, England, Thomas Hinckley, Secretary of the American Embassy in Rome.

**Leupp.**—On November 19, Francis Elington Leupp.

**Rodgers.**—On October 14, in France, Lieutenant Alexander Rodgers, junior, son of Colonel and Mrs. Alexander Rodgers.

#### Engagements

##### NEW YORK

**Bliss-Schwab.**—Miss Ruth Baldwin Bliss, daughter of Mr. and Mrs. Walter Phelps Bliss, to Captain Hermann C. Schwab, U. S. A.

**Frothingham-Handy.**—Miss Gwendolyn Frothingham, daughter of Dr. and Mrs. Richard Frothingham, to Albert Montgomery Handy, son of the late Thomas Handy.

##### NEW ORLEANS

**Perrillat-Fowler.**—Miss Lise Perrillat, daughter of Mr. and Mrs. Arsène Perrillat, to First Sergeant George Fowler; Cuban Aviation Corps, son of George R. Fowler of this city and Havana.

##### PHILADELPHIA

**Austin-DuPont.**—Miss Jean Liseter Austin, daughter of Mr. and Mrs. William Liseter Austin, to Mr. William DuPont, junior, of Wilmington, Delaware.

**Gamble-Daggett.**—Miss Frances White Gamble, daughter of Dr. and Mrs. Robert G. Gamble, to Ensign David H. Daggett, U. S. N. R. F.

**Carpender-Carscallen.**—Miss Ella Floyd Jones Carpenter, daughter of Mr. William Carpenter, to Ensign John D. Carscallen, son of Mr. and Mrs. Charles Summer Carscallen.

**Tower-Robertson.**—Miss Helen Tower, daughter of Mr. and Mrs. Charlemagne Tower, to Major William Abbott Robertson, U. S. A., of Nashville, Tennessee.

#### Weddings

##### NEW YORK

**Betts-Armstrong.**—On November 19, in Minneapolis, Mr. Samuel Rossiter Betts and Mrs. Lillias Verne Armstrong.

**Burchell-Handy.**—On November 16, in the Madison Avenue Presbyterian Church, Ensign Fjord Burchell, U. S. N. R. F., son of Mr. and Mrs. Thomas Henry Burchell, and Miss Ruth Handy, daughter of Mr. and Mrs. Parker Douglas Handy.

**Fleitmann-Chambers.**—On November 23, in the Marble Collegiate Church, Ensign William Fleitmann, junior, U. S. N., and Miss Alice Ely Chambers, daughter of Dr. and Mrs. P. Flewellen Chambers.

**Gilbert-Gilder.**—On November 9, in St. George's Church, Captain Prentiss B. Gilbert, Military Intelligence Division, and Miss Charlotte Jeannette Gilder, daughter of Mr. and Mrs. Joseph B. Gilder.

**Gordon-Collier.**—On December 14, in St. Thomas' Church, Washington, D. C., Lieutenant Charles Fellowes Gordon, R. N., and Miss Sara Price Collier, daughter of Mrs. Price Collier.

**Hartshorne-Kimball.**—On November 16, in St. Bartholomew's Church, Ensign Robert D. Hartshorne, Aviation Corps, U. S. N., and Miss Esther Kimball, daughter of Dr. and Mrs. Reuel Baker Kimball.

**Herrick-Bacon.**—On November 9, in the Church of the Holy Communion, Lieutenant Harold Herrick, U. S. A., and Miss Pauline Bacon, daughter of Mr. and Mrs. Francis McNeil Bacon.

**Newton-Rice.**—On December 9, in St. Thomas' Church, Richard Newton, junior, son of the late Reverend Dr. R. Heber Newton, and Miss Mildred Gautier Rice, daughter of Mrs. William Lowe Rice.

**Piper-Coles.**—On November 23, at Tarrytown, Captain Vernon Hubert Hurlstone-Piper, son of Mr. and Mrs. William Edward Hurlstone-Piper of Wallington, Surrey, England, and Miss Sophie Tracy Coles, daughter of Mr. and Mrs. Francis Woodhull Coles.

##### PHILADELPHIA

**Hudson-Randolph.**—On December 10, Mr. Robert Hudson and Miss Hannah Randolph.

##### WASHINGTON

**Mason-Johnston.**—On December 3, in St. John's Church, Captain Randolph Mason, U. S. A., and Miss Sophy Johnston, daughter of Mr. and Mrs. James Marion Johnston.





## The Allure of the Far-away at the Hampton Shops

THE Furniture which adds so poignant an interest to the guest rooms of some old English Country Houses, though gathered, may-be, here and there by one generation after another, yet by its almost indefinable sense of kinship of time makes an unforgettable picture of each nook and corner.

It is one of the Hampton Shops' significant claims to consideration that here may be found not only such Furniture as this—an arcaded Table, for instance, that is clearly Italian in its origin, harmoniously side by side with a chair of Charles II's day—but also the loving discernment and expert skill which can assemble them together and provide the decorative setting of which they seem to form a very part.

### Hampton Shops

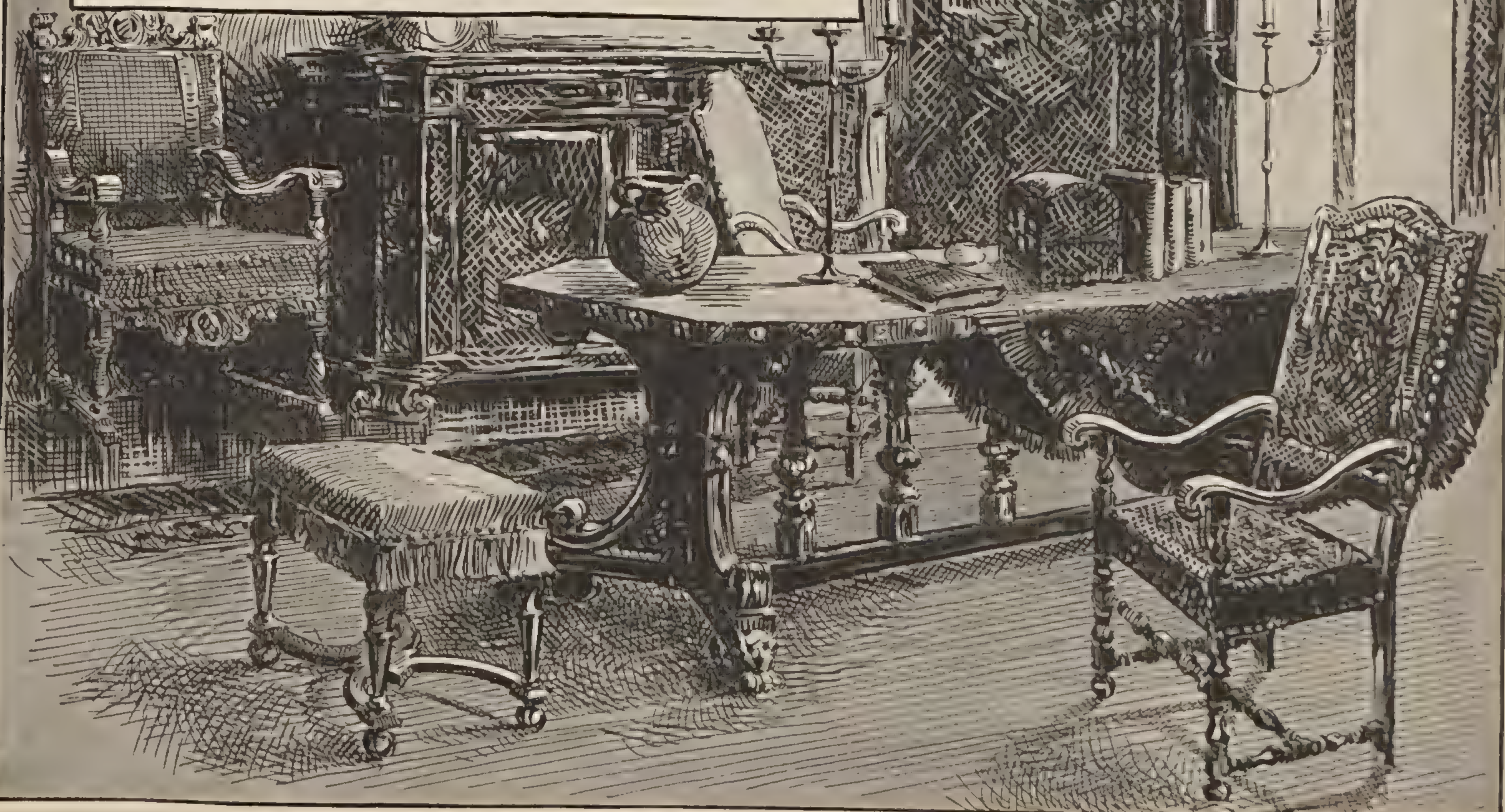
18 East 50th Street  
facing St. Patrick's Cathedral  
New York



Decoration

Antiquities

Furniture





## S E E N o n t h e S T A G E

(Continued from page 45)

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*Smart Dress  
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DAY and EVENING GOWNS  
WRAPS and SUMMER FURS

to occupy the mind of humankind at the interested age of seventeen.

When, after all of these adventures, Tytyl awakens in his bed, he is vaguely aware that many things have come to pass; but, as yet, he knows not what they are. At the hour of awakening, he is called back to the realm of actuality and invited to give welcome to the widow Berlingot, his former neighbour, who shows a strange resemblance to the fairy Berylune, imaginatively privileged to wand his recent dreams. This widow Berlingot has brought along with her a little daughter whom Tytyl had negligently ceased to think of, several years before,—the same little girl to whose hands he had entrusted the blue bird, which had forthwith fluttered freely from her grasp, “to be returned some day.” . . . So soon as Tytyl looks clearly into the eyes of this young girl, who, for so long, has followed him in dreams as a veiled and shrouded figure, he perceives her to be, in very truth, the bride that all along has been predestined for him. Their betrothal is exchanged within the winking of an eye; and, as they march, hand in hand, to sit at table, a wicker-basket overhead bursts spontaneously into song. They look aloft; and, lo, it contains the blue bird which had flitted and fluttered from their grasp ten years before!

Whistler, with his happy habit of talking of one art in the terms of another, might have called this parable a harmony of blue and silver. It suggests somehow the colour of the sky before the dawn, in that moment when the deep blue grows aware and waiting, and the morning-star trembles with imagining of day. It is in this mood that the scenic investiture of “The Betrothal” has been conceived by Mr. Ames and executed by the able collaborators that he has assembled. The spectacle is presented very simply on an inner and outer stage. The transitional passages are narrated on the front-stage before a variable background of blue and silver curtains. For the more dramatic passages, these curtains are withdrawn, and a full-stage is opened to the vision, deep and high, and lyric with the beckoning of unobtrusive hints to lead the eye to wander through infinity. The scenes were designed by Herbert Paus and painted by Unitt and Wickes. The costumes were imagined by Mrs. O’Kane Conwell. The dancing numbers were arranged by the school of Isadora Duncan. The incidental music was composed by Eric Delamater. But this reportorial catalogue is not to be regarded merely as a list of names; it ought, rather, to be carved on granite as a roll of honour. The American theatre has never before disclosed, throughout its whole long century of effort, a production so completely harmonized as this.

“The Betrothal,” may or may not be finally accepted as an equal of “The Blue Bird” in importance or in popularity. This question, for the present, is beside the point. At any rate, the production of “The Betrothal” is far more fine than the antecedent production of its predecessor in the series. The world *does* move, whatever may be said by the obverse army of the people born to doubt; and so does Mr. Ames. This artist of the theatre has greatly grown in stature throughout the last eight years. And, considering the author of this play, a final little word must certainly be said in praise of him; for it is always hallowing to feel ourselves alive in the same world that looks so lovely to the clear eyes of the laureate poet of that laurelled little nation which, throughout uncounted future

centuries, will be remembered with respect and admiration and saluted with the gentlemanly gesture of “Hats off!” The work of Maurice Maeterlinck, to quote an ineffable simile of Dante Gabriel Rossetti’s, is like a hand laid softly on the soul.

## WALTER HAMPDEN’S HAMLET

UNDER the auspices of The Shakspeare Playhouse, Walter Hampden has recently repeated at the Plymouth Theatre in New York his beautiful performance of Hamlet, in a series of Friday matinées in the months of November and December. Hamlet is a part for which this actor is peculiarly fitted, in physique, in temperament, and in intelligence. Mr. Hampden has never, in the past, appeared to such advantage as he appears in this most fascinating of all the dramas in the world. On the other hand, as the world wags at present, Shakspeare is nearly as much indebted to Walter Hampden as Walter Hampden is to Shakspeare; for great Hamlets are not born more than once in many years. It now seems to be agreed among the most conservative and careful critics that Mr. Hampden’s Hamlet is the best since Edwin Booth’s,—not even excepting the ever-memorable rendition of Forbes-Robertson.

Some day or other, when space and time are no longer at a premium, the present commentator would like to set down in print a detailed record of Mr. Hampden’s wonderful performance of the part of Hamlet. At present, it must suffice to say in passing that anybody who has missed this performance has missed a great experience. The present writer, for example, saw Forbes-Robertson as Hamlet no less than fourteen times, with ever increasing admiration; yet he is not afraid to print the seeming-hazardous opinion that Walter Hampden’s Hamlet is finer than Forbes-Robertson’s.

This new Hamlet, the greatest of our generation, should be accepted as a sort of institution. The public should insist that Mr. Hampden, despite his other activities, should reappear in this part for at least one week in every year,—the week, for instance, that includes the identic day of Shakspeare’s birth and death. For professional attendants at the theatre, who are condemned to see so many vacuous and unimportant plays throughout so many drear and wasted weeks, it would be indeed a priceless privilege to be permitted to look forward to so devoutly wished a consummation in the final week of every recurrent April. Those of us who are paid to go to the theatre care more about great plays and great performances than those who pay to go. We desire to be moved; we long constantly for something that will sting us to a vivid apprehension of the sense of beauty and call great tears of recognition to our eyes. Walter Hampden’s Hamlet affords us this rare and wished experience. That is the reason why we love it and ask our readers to enroll themselves in a vast community of fellow lovers of the beautiful. Walter Hampden’s Hamlet is something to be seen, and evermore to be remembered.

## “TIGER! TIGER!”

THERE are two or three recurrent dramas that are usually written by nearly every playwright of importance during the course of their gradual careers. One of these, for instance, is the drama that is based upon the necessary dissidence between the ideals of the rising and receding generation. This play is written, ordinarily, when the

(Continued on page 72)



# A New Power Plant for the Pierce-Arrow

THE Pierce-Arrow has a new engine of greater power. This engine has been developed by Pierce-Arrow engineers. They have named it The Dual Valve Engine.

The increased power it yields adds to the comfort and convenience of the Pierce-Arrow Car. This comfort and convenience are enhanced by the perfect control. With the new engine one can go from five miles an hour to seventy and back again to five on high gear. This almost eliminates the necessity of shifting gears—either on hills or in traffic.

It offers more power with no greater weight, more speed with less gasoline, more flexibility with less gear shifting. It is cooler, quieter and quicker than any previous Pierce-Arrow.

The new engine is no sudden innovation. It is the result of years of careful experiment. It is in line with the steady development of the Pierce-Arrow. It is in harmony with the policy that no changes should be made until a real improvement had been perfected.

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**D**URING our January Linen and White Goods Sale our Patrons will have a rare opportunity to purchase Household Linens at a great saving.

Because dealing in Linens is our principal business, we have naturally gone to unusual trouble during the four critical years just passed to make sure that we should have a sufficient Linen stock at all times to maintain our business and serve our customers.

No house in the world has better sources of supply than has "The Linen Store," and our buyers know Linen values as do few in the trade.

By concentrating on this one task of searching the Linen markets of the world for high quality Linens, placing our orders before prices advanced, and having large quantities of Linens stored in bond for us, we find ourselves this January in a position to offer our Patrons Household Linens of regular McCutcheon quality at prices that are from 25% to 50% under the present market values.

*A copy of our January Linen and White Goods Sale Catalogue will be mailed on request.*

It is our opinion that Linen prices cannot change much for the better for some time, and we therefore strongly urge our Patrons to purchase, during this January Sale, such Linens as they need, or are likely to need during the coming year.

**James McCutcheon & Co.**  
Fifth Ave., 34th and 33d Sts., N.Y.

## SEEN on the STAGE

(Continued from page 70)

author is still under thirty. At a later period, when they approach the perilous milestone of the forties, many dramatists sit down to write another play. This piece begins nearly always in the same way. The hero, depicted as a lonely man of forty, goes forth into the streets and brings back to his well-appointed apartment some interesting waif, who, as chance falls, may be either a woman or a man. This is always the starting-point of the story; and this story is favoured by authors who have recently turned forty and have arrived at that point "upon the pathway of our life" when they begin to remember, retrospectively, the spontaneous adventures of their youth. This play, when Haddon Chambers wrote it, was entitled "Passers By." When Hubert Henry Davies wrote it, it was called "Outcast." Galsworthy entitled it "The Pigeon," and Pinero called it "Letty." All of these giants, in the natural progress of events, have taken their fling at the same subject. This traditional drama, which we are now considering, is one of those fabrics which seem to be doomed to reappear forever before the gathered court of critical opinion. The problem, therefore, for the commentator, is reduced to a simple answer of the question whether the latest example of the type is more or less efficient than the host of other plays which have covered the same ground in the past. This question, in the present instance, must be answered in the negative. The trouble with all of these plays of a traditional type is that they begin with promise but end with disappointment; and "Tiger! Tiger!" is no exception to the rule. This new play by Mr. Edward Knoblock begins well but labours ultimately to a lame and impotent conclusion. The first act, as usual, is interesting; but before long it becomes apparent that the author, in common with his many predecessors, is unable to work his way toward a satisfactory conclusion of a story that began too quickly and too easily.

The hero of "Tiger, Tiger!" is a lonely and loveless bachelor of nearly forty, who happens to be wealthy and happens also to be a member of parliament. In the first act, he picks up a girl in the street and brings her to his apartment. He loves her at first sight; and this miraculous experience is mutual. She becomes, of course, his mistress; and this relation is continued for a couple of years. He knows nothing whatever about her social situation, except that she is a working-girl (because she steadfastly refuses to accept any money from him) and that Tuesday is her day off (because she comes to his apartment every Tuesday evening). This woman is devoid of culture and of education; but she is not by any means devoid of character, and she attracts from its lair in the jungle of the hero's heart that tiger which has evermore been burning bright in the shadowy and fearful darkness of the forest of the night.

At the climax of the play, the hero learns that his *innamorata* is a cook. This is too much for him; because he is a Briton and a gentleman and, withal, a member of parliament. He begs his mistress to desist from her degrading occupation and to permit him to set her up in a little flat. Thereupon, she flaunts the red flag of independence and refuses to renounce the job that, in her eyes, confers upon her a patent of honesty and consequent respectability. A crisis occurs; and, after two years of easy amity, the lovers part.

From this point onward, it is all too evident that Mr. Knoblock did not know what to do with his story. He tells us that his hero enlisted, rather

tardily, in the British army and was honourably killed in France. This termination of a started story is convenient; but it does not seem, by any means, inevitable. "Tiger, Tiger!" is one of those plays which, to quote a great comparison made immortal by John Webster, resemble "a huge pyramid, begun upon a broad and ample base," but "end in a little point, a kind of nothing."

"Tiger, Tiger!" is punctiliously cast and beautifully acted, the leading rôles by Frances Starr and Lionel Atwill; and the practised hand of David Belasco has rendered an impeccable production. The performance is, indeed, so very fine that one can not possibly desist from wishing that the play were better.

### "REMNANT"

"REMNANT," written first in French by a South American author, Dario Niccodemi, and afterward adapted into English by an American who lives in London, Michael Morton, discusses the same traditional theme that was exploited by Mr. Knoblock in "Tiger, Tiger!" Mr. Knoblock's play, though apparently successful, was not satisfactory; but "Remnant" was inferior to "Tiger, Tiger!" at every point. It was, indeed, a dull and useless composition.

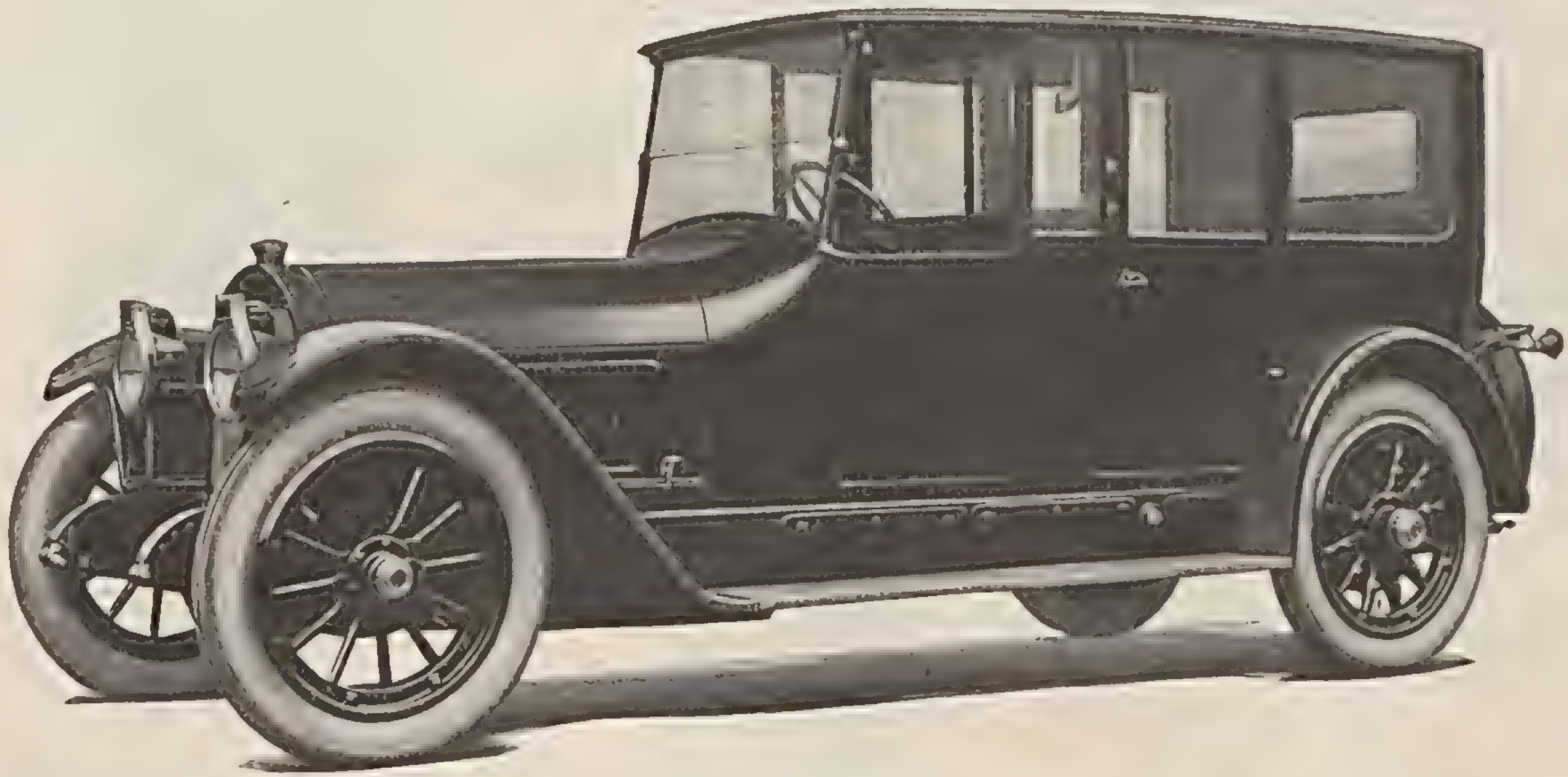
For some unaccounted reason, the scene of "Remnant" was set in Paris in the decade of the eighteen forties. This choice of place and time resulted in the obvious undoing of a company of American actors that, from every other point of view, had been carefully selected. The only person who was really in the picture was Etienne Girardot, who, though he played a small and inconspicuous part, showed evidence of having studied it by turning the immortal pages of the novels of Balzac. Miss Florence Nash, the star of the production, set forth an excellent rendition of a waif of the Bowery; but she never suggested a *gamine* of Paris in the decade of the eighteen forties. The authors, doubtless, were to blame. The programme should, manifestly, have been printed otherwise.

### "HOME AGAIN"

"HOME AGAIN," by Robert McLaughlin, is a rural drama of a customary type. The only feature which distinguishes this play from countless predecessors is the fact that several of the characters have been allowed to borrow names made famous in the lyrical and narrative poems of James Whitcomb Riley. Riley was a great man, and his best poems will be remembered in the lasting record of English literature. But, since the present play is not a dramatization of his work—for who could make a dramatic pattern out of the material suggested by a group of lyric poems?—and since the poet did not live long enough to read the text of the piece which is now presented in the theatre, it is surely unfair to the public—not to speak of Mr. McLaughlin—for the manager to announce and advertise the piece as "James Whitcomb Riley's 'Home Again.'"

Mr. McLaughlin's "Home Again" is a play that is deficient in plot but fairly rich in characters that afford a welcomed opportunity for intelligent acting. This opportunity is embraced with beauty by such skilled and experienced performers as Forrest Robinson, Maclyn Arbuckle, and Tim Murphy. Even while watching a poor play, it is always a welcome experience to enjoy the painting of real portraits of real people by real actors.

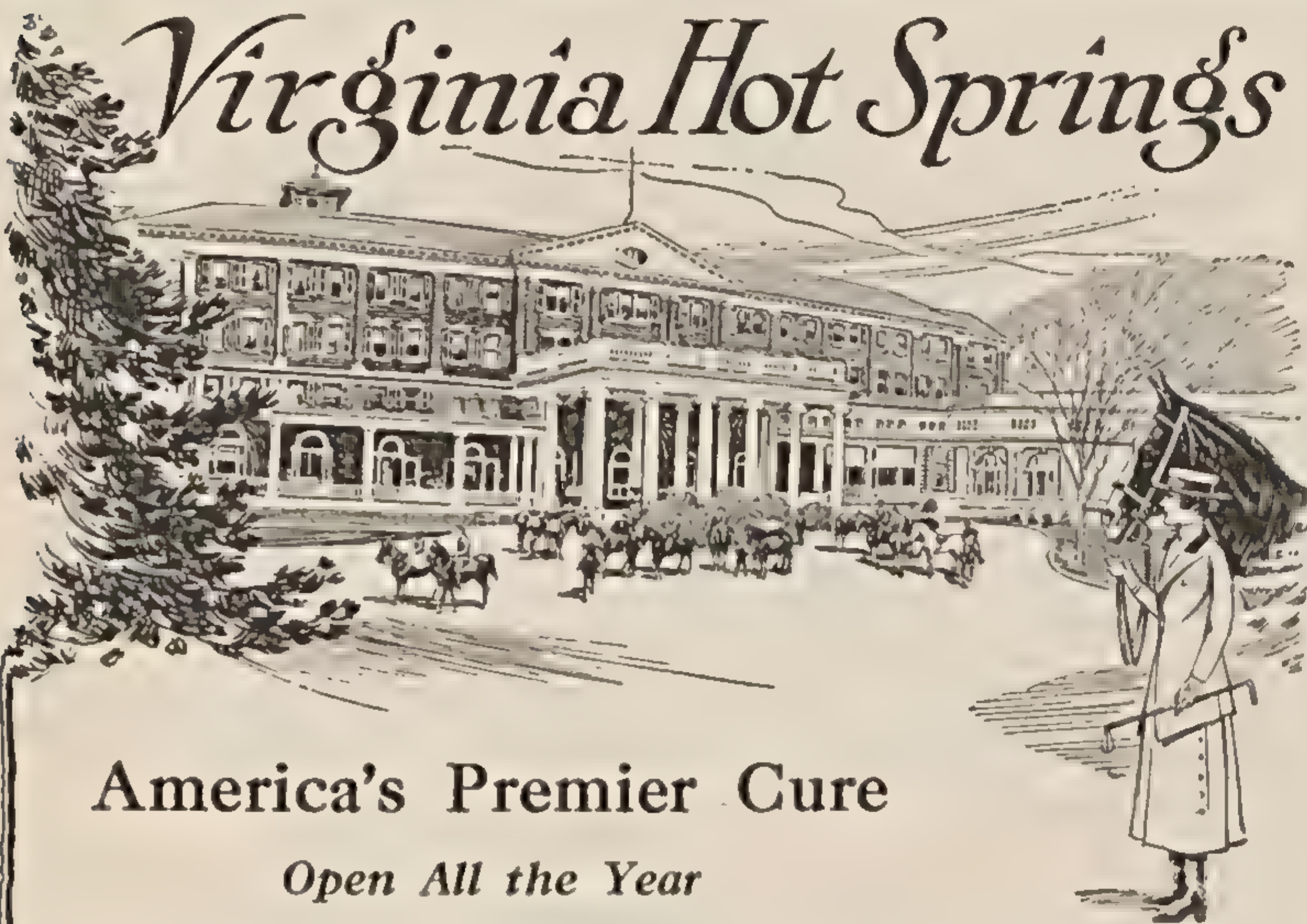




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THE FLEISHER YARNS were the first successful yarns for hand-knitting made in America. For over fifty years they have been America's acknowledged standard of quality. Their softness, warmth and unequalled durability are well known to all yarn-users.

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When it seemed that we should have to equip an army of 5,000,000 it appeared that the supply of wool would be inadequate. The government, therefore, restricted its use and asked us to devote our energies to war needs. We complied gladly and the manufacture of THE FLEISHER YARNS for civilian purposes ceased.

There are still some FLEISHER YARNS in the stocks of the stores and before these are exhausted we hope that the government will be in a position to permit us to resume our service to the yarn-users of America.

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PHILADELPHIA



*This smart hat, seen at the Horse Show, is one of the many that herald the returning popularity of paradise feathers and broad sweeping brims*

## NEW YORK HOLDS A CARNIVAL

(Continued from page 37)

under the chin was a vastly becoming detail.

Mrs. William Jay Schieffelin, who was the hostess of a party including four picturesque English officers, was a distinguished and dignified figure in a severely simple gown of red velvet. Her daughter, Mrs. Frederick Osborn, wore a straight black gown with flowing sleeves of cream coloured lace and jewels of rare charm at her throat and across her brow. Mrs. Reginald Vanderbilt, all in white with pale skin and dark hair, made a most attractive picture throughout the evening, and particularly when she drew about her shoulders a voluminous white velvet coat deeply collared with chinchilla and lined with Pompeian red.

Later in the week, at the premiere of Verdi's "La Forza del Destino," which was also the occasion of the debut of the talented new American prima donna, Rosa Ponselle, more interesting and elaborate costumes were worn. On this night also much black velvet was in evidence. This material was chosen by Mrs. Howard Cushing, who was quite wonderful in a very simple straight square-necked gown with a heavy black cord about the waist as its only ornamentation. Two strings of pearls and intricate looped earrings finely set with diamonds were her jewels, and her hair, which shone like burnished copper, was arranged low on her neck, accentuating her almost childish piquant profile. In contrast to Mrs. Cushing was the blonde loveliness of Miss Marjorie Cur-

tis, who wore a black brocade gown elaborately embroidered in gold and trimmed with a little vest-like arrangement of silver bouillon.

Mrs. Ogden L. Mills' gown of dull white satin under an overdress of black net lightly embroidered in jet, was very striking against the marked simplicity of most of the costumes. The overdress was cut in a deep V continuing far below the waist-line in front, with the opening edged with the jet, giving a long slender line. A scarf of white tulle partly veiled her arms.

To add to the gaiety of things the Club de Vingt has reopened. Under the competent direction of Mrs. Hawkesworth, who this season is ably seconded in her efforts to provide interesting entertainment by the inimitable Michio Itow, the Japanese dancer, this club enters upon what promises to be a very successful season. In addition to the usual opportunities for dancing, the club plans to provide entertainment by true Japanese artists headed by Itow himself, who will dance during the dinner and supper hour when, by the way, delicious Japanese dishes are served. At the tea hour, delightful little Japanese maidens attired in true geisha costume (though Itow is the authority for the statement that they are not real geishas, but most honourable daughters of merchants), pass about with the tea trays and take part in brief ceremonial dances depicting the quaint customs of their native land of the cherry blossom and the misty purple distances.



*This dignified costume, with the small chic hat, is an example of the fact that the middle aged woman is frequently the best-dressed American woman*





*When you dance till daylight*  
your hair arrangement will hold its tidy "just fixed" appearance into the wee small hours if you wear a—

**UNICUM**  
*Real Human*  
**HAIR NET**

2 for 25c and up  
Gray and White 25c and up

Hand-made of real human hair in all shades. Two styles—Fringe Nets and Self-adjusting Cap Shaped Nets.

When purchasing hair nets look for the envelope illustrated above.

Should you have difficulty securing "Unicum" Hair Nets from your dealer, communicate direct with us.

*Save or slave—buy more W. S. S. regularly*

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EXTRAVAGANTLY LUXURIOUS

Versatile, richly lustrous, soft-draping, correct weight, yarn-dyed.

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The work involved is congenial in every sense. A business experience is not imperative, nor is canvassing required. We are merely seeking a still wider introduction of our "Blouses of Individuality" among the discriminative throughout the country.

Compensation should readily average \$2,500 to \$5,000 a year, amount being entirely dependent upon the time devoted to the matter.

Correspondence and credentials, obviously confidential, should give an explicit idea of the applicant's qualifications.

*Susan Adams*

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*Irresistible!*

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Department R  
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for a generous sample  
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## "I'm Hungry"

### What Should Children Eat Between Meals?

All mothers should remember this:

There are grain foods now which taste like nut confections. They come in the form of bubble grains, airy, crisp and flavory.

Children revel in them.

They float them in bowls of milk.

They eat them dry like nut meats, if you crisp and lightly butter.

### Every Food Cell Blasted

These Puffed Grains are steam-exploded—puffed to eight times normal size. Every food cell is blasted, so digestion is easy and complete.

They are prepared by Prof. Anderson's process, so they do not tax the stomach.

These are primal foods at mealtime. Two are whole grains made wholly digestible.

But between meals and at bedtime they have added importance. Children can eat them to their hearts' content.

There is nothing else so suitable.

There is nothing so delightful.

But change about. Serve one Puffed Grain today, another kind tomorrow. Each has its own enticements.



In the morning some serve with cream and sugar, and some with melted butter.

For light luncheons and suppers they are served in bowls of milk.

For eating dry, they are crisped and lightly buttered.

They are used in soups, in candy making and as garnish on ice cream.



**Puffed  
Wheat**

**Puffed  
Rice**

**Corn  
Puffs**

**All Bubble Grains  
Each 15c Except  
in Far West**

**The Quaker Oats Company**

Sole Makers

(2047)

## MUCH ADO ABOUT LINGERIE

(Continued from page 32)

and should dry each stocking carefully and press it with warm but not hot iron.

There are all sorts of devices for holding lingerie; the most desirable method is in the form of a series of drawers or cupboards with convenient shelves. Both are usually silk-lined and fragrant with a favourite sachet, introduced into the lining or held in pretty little satin bags arranged on the ends of ribbons tied in a rosette. These may be dropped into the drawer and are easily replenished when the perfume begins to fade. If there is unlimited space, a simple plan is to devote a drawer to each set. This, however, is seldom possible, and one noted *lingère* has evolved a charming idea for separating the various types of garments. This is done by means of a two-inch satin ribbon band that is placed around the group of garments. The ribbon is marked by a band of sheer batiste on which is embroidered the word, "camisole," "stockings," or whatever garment it is intended to hold. At one end of the ribbon is a weight, at the other end an invisible fastener to snap deftly into place.

### BITS OF LACE

This *lingère*, who makes and takes care of some of the most beautiful trousseaux made in this country, never wastes a scrap of lace, but saves every bit and, if it can not be introduced as a motif in a new garment, mounts it on net with other scraps, forming a mosaic,

as it were, with the special marking in the centre. Occasionally she uses these pieces in a nightgown case lined with quilted satin, edged with chiffon, and perfumed with sachet, where the fresh gown reposes all day waiting to be used. Pieces from lace frocks and hand-embroidered blouses are converted into handkerchief cases, cushions, or covers for the chaise longue, and when the laces are very rare, these small pieces have been turned into exquisite and unusual altar cloths.

### THE MORAL SUPPORT OF LINGERIE

The text of this little sermon, preached by the French needle-woman who understands the art of lingerie better than any one else, is that the first essential is to have plenty of lingerie of as fine a quality as one can afford. It is wise, in her opinion, to sacrifice one's outer garments at the beginning, until there is a good foundation for the lingerie chest. After this one may keep it up, one set at a time, using fine materials and hand-work. If good laces are out of the question net footing or hem-stitching may be used. Narrow ribbons, rather than wide ones of a poor quality, should be used as a trimming. Some writer declares that there is no moral support like that of a Worth back, but the Frenchwoman considers that she can face the world and win it with the conviction that her *dessous* are above reproach.

## A NEW MUSICAL SEASON BEGINS

(Continued from page 43)

Society have been in the field of Gilbert and Sullivan operetta. "The Mikado," "The Pirates of Penzance," and "H. M. S. Pinafore" were given chiefly by artists other than those who had appeared in the more pretentious operas. These lighter performances were evidently what the public wanted, for the audiences were larger than those which had attended the earlier works. The Society of American Singers has already done good work, but it is not yet sure of its métier. With greater experience it will undoubtedly find its place in American musical life. An earlier venture still was the season of the San Carlo Opera Company at the Shubert Theatre. Aside from Wolf-Ferrari's "Secret of Suzanne," which was given in English with Marcella Craft in the title rôle, all the operas were sung in Italian and largely in the popular Italian fashion.

The concert season has, as yet, shown little that is novel. The arrival of the Paris Conservatoire Orchestra, under the direction of André Messager, brought out an interest that was both artistic and patriotic. The orchestra is an admirable one, especially in the string and wood winds, and Messager a conductor of taste, if not one of great temperament. The opening concert of the New York Symphony was devoted to the Beethoven Seventh Symphony, two movements from Debussy's string quartette, and MacDowell's D minor concerto, with Leo Ornstein as soloist. Damrosch in the second concert introduced a novelty in two unimportant dances by Paul Vidal. Stransky, however, put two new works into the Philharmonic's first subscription performance—Villiers Stanford's "Verdun," and

Roger-Ducasse's "Sarabande." The first composition used the "Marseillaise" for thematic material. It was soundly constructed and made effective use of the French hymn. "Sarabande" is a symphonic poem founded on an old French chronicle, and proved to be full of colour and variety.

The Boston Symphony Orchestra, patriotically purged of its alien enemies, gave two concerts under the direction of Pierre Monteux. Its prominent conductor, Henri Rabaud, has only just arrived in this country. It was natural that an orchestra which has lost so many members should not have the smoothness and coherence of former days, yet Monteux had already succeeded in welding the musicians together in an excellent ensemble. In the second concert, Monteux introduced what was practically a novelty, Charles Martin Loeffler's "La Bonne Chanson."

Among other items of interest in the concert field was the appearance of a Japanese conductor and composer, Koscale Yamada, who, in a concert at Carnegie Hall, proved himself a conductor of fine authority and a composer of originality. His settings of two ancient Japanese songs and his "Coronation Prelude" are distinct contributions to music, for they bring in something which is distinctly of Nippon. Yamada is evidently a force to be reckoned with. Raoul Vidas, a young Roumanian violinist, trained in Paris, made a most successful début at Carnegie. He is an artist who, with the strict conservatoire grounding, combines a fine emotional sweep. Another promising début was that of a young pianist, Amore Lacroix, who will be heard from in the future.





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## ART ALLIANCE OF AMERICA

(Continued from page 39)

1919 is an effort to found in New York a great industrial art school to which young men and women from all parts of the country may come for instruction in the useful arts. The project is a huge one, requiring several millions of dollars for its completion, but at the present moment it is of supreme national importance, and it is hoped that one or more public spirited Americans will come forward with the necessary endowment funds.

Of course the work of this school would not be confined by any means to textile designs. The branches of manufacturing in which there is special need for trade and art cooperation include also costumes, toys, furniture, and jewellery, and the graphic arts should also be furthered in this country. Every effort is being made by the Art Alliance to procure concerted action, with the idea of establishing a system of industrial art having a central school in New York with workshops and an industrial art museum and branches throughout the country. The European countries are well equipped with institutions of this kind. France has for centuries encouraged numerous highly specialized schools of industrial design and has fostered many small workshops. These are scattered throughout the country. Every town and city of any importance has a school or schools of industrial art and the high position of that country in the making of fine and beautiful

things can be in no small measure credited to these institutions. In England, the South Kensington Museum and Art School with its extensive buildings in London is the centre from which nearly a hundred schools have been developed and supplied with exhibitions. Germany some thirty years ago sent a commission to England to study the English system of industrial art education, and the result was that she erected a series of well-equipped industrial art schools which helped to place German manufacturers in the first rank.

Now that the war is over, American goods will have to compete with those of European manufacturers in the world market. This will be particularly noticeable in trade with Central America, South America, and the Orient. Every bit of talent in Europe will be needed to replace the gifted designers lost in the war. During the past few years American industries have had the benefit of the work of many talented Europeans who, unable to make a living in their own country, were obliged to seek an outlet for their talents here. These people will now be returning to their homes, and America, with her standard raised many degrees higher than prior to the war, will be left with just such artistic talent as she is able to develop here. It behooves her, consequently, to hasten the progress of this, one of the most important, if not the most important, of her resources.



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## BLUE SATIN

O candlelight,  
You shine with little broken gleams  
of gold  
Across my dressing-table's cream  
array  
Of ivory and old-rose; you gild the  
fold  
Of my long nightgown; elfin-wise  
you play  
Into the mirror where my white  
strange face  
Stares like a ghost, till all the deli-  
cate gloom  
Blurs the brown hair to purple and  
my eyes  
To two dark burning wishes.  
Through the room  
You touch with vagrant ardour rug  
or chair,  
Linger along the drapery, half  
caress  
A pale narcissus in the golden air,  
And then—  
You sparkle on my dress!

Just as I threw it on the bed it lies,  
Rippling to blue and bluer lights  
and shades.  
It matched my eyes  
And lured the gold from out my  
dark brown braids  
O lights and shades  
Of eloquent glad blue,  
I thought that he would love me  
robed in you!

Somewhere a clock strikes midnight,  
solemnly  
Knelling my night away!  
And five short hours ago  
So radiant I was, so madly gay!  
Dressing up here with happy hands  
that flew  
And yet seemed slow.  
"For he is coming," sang my eager  
lips,  
"O coming, coming," echoed back  
my heart.  
"Where is the thread? This tulle  
has pulled apart,  
—He's coming! (How this shoulder  
ribbon slips!)"

How shall I brush my hair?  
Pile it up high or coil it on my neck?  
And shall I weave a flower in any-  
where?  
Suppose I twist a knot of roses here  
A little to the left—or—no, the  
right;  
Or violets, perhaps, half clustering;  
O does he love me? Will he know  
to-night  
That I have dressed for him?  
All, all for him!  
These slippers look like starlight  
fluttering  
From out my skirts' soft rim,  
—Starlight for him!  
O will he know?  
O does he care to know?  
And if he does—"

O candlelight,  
You lay your little scattered gleams  
of gold  
In elfin route  
Across my mirrored face and the  
strange eyes  
That stare so tearlessly.  
But I will blow you out!  
I'll blow you out and creep into the  
bed  
And shut my eyes, until I can not  
see  
Blue satin lighting up the whisp-  
ering room,  
Blue satin shining in the torturing  
gloom,

Blue satin everywhere!  
And everywhere  
Always his cold pleased glance  
Admiring me and saying, "Very  
fair."  
All of my magic night, all of my  
love,  
All of my prayer,  
Stilled in the smiling of his unstirred  
glance.

Five hours ago  
And—but he did not know—  
He did not care to know.

VIRGINIA T. BIDDLE.





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Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved by Vogue.

(B) The writer's full name and address must accompany all questions asked.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

MISS M. E.—For a trip of several months in California, immediately after Christmas, what clothes should one take? I have been to Florida, but do not know if one needs the same sort of clothes in California.

Ans.—California, with all its sunshine, has a different climate from that of Florida, and clothing for a trip there must be carefully planned if one is to be smartly and comfortably attired. From January to April is the ideal time to travel there, but one needs clothes for both cool and warm weather and for every occasion. However, one costume of each type is sufficient, especially when one goes rapidly from one resort to another. Cool, almost cold evenings and clear days after a rain when snow caps the mountains, make a warm coat, a tailored suit, and furs all very welcome. The warm days, which are very frequent, make silks, white serges, and many of the white sports costumes of the type popular at Palm Beach, very comfortable and smart. One evening frock, a sports and a dress hat, a pair of high boots, one of oxfords, and one of evening slippers, and plenty of blouses will be sufficient to complete a California wardrobe of which one need not be ashamed.

Mrs. W. R.—What clothes should one take to Augusta during the months of January and February? Are summer or winter clothes more suitable?

Ans.—The climate of Augusta during the months of January and February is most delightful. It is warm, but not hot, and the sort of clothes which one wears in New York during the spring are quite comfortable. For instance, a light tailored suit or a silk suit would be suitable, and a top-coat is advisable, as one can never be certain that the weather will be beautiful and warm continuously. If it is a question of taking either summer or winter clothes, summer clothes are preferable, but one should be prepared for cool days. A warm coat and possibly furs are a wise precaution. They are worn in all climates now, and are often just the

needed protection against a cool sea breeze or a day of unexpected chill.

Miss V. B.—Is a white tailored costume appropriate for street wear in winter?

Ans.—We do not think that white is either practical or smart for a street costume in winter. If one prefers a light colour, why not have a becoming light grey or beige suit? Beige is one of the smartest colours this season, and grey is good if it is becoming. While grey is apt to be trying unless one has grey hair or else is quite young looking, it is very charming when it does suit one's type. We can not recommend white for street wear, either in clothes, shoes, or gaiters except for the summer.

Mrs. M. A.—At what age may a young girl first wear décolleté gowns?

Ans.—Although a very young girl may wear a somewhat low round or square neck on her frocks for evening wear, décolleté is not suitable until she has made her début, at, perhaps, eighteen or twenty.

Miss V. B.—Are white furs suitable for street wear?

Ans.—Perhaps for a young girl white furs are permissible for street wear, but the well-dressed woman would wear them only when going about in her motor or with a restaurant or theatre frock.

Miss M. H.—Now that the war is over, should a young girl make a formal début?

Ans.—Yes, the end of the war has made it possible to return to formal entertaining, if it is not done on too elaborate a scale, and the first person to benefit by the new régime will probably be the débutante.

Miss F. M. P.—What clothes are needed for a week-end party in the Adirondacks, planned for the winter sports?

Ans.—You will have to plan your wardrobe according to whether you are invited to spend the week-end in a camp or a country house. If the latter is the case, you would, of course, take the same clothes that you would wear when making an ordinary visit with the addition of a sports suit, one or two coloured wool sweaters, a pair of heavy boots for walking, snow shoeing, or skiing, skating boots, and a short fur coat. Nothing is so dowdy as city clothes in the country; smart tweeds and homespun are the only possible things for country wear. The accessories which go with these sports clothes—scarfs, sweaters, and sports hats—are all so attractive and so generally becoming that there is no excuse for a woman's looking anything but her prettiest in the country, nowadays.

Mrs. E. C.—Is it possible to use any kind of white glove in the place of kid, since the latter soil so easily? The expense and inconvenience of having white gloves cleaned makes them seem undesirable for constant wear.

Ans.—While the white kid glove always remains the choice of the carefully gowned woman for formal occasions, there are, nevertheless, white gloves of other materials which may be worn with good taste. These gloves may be had in fine chamois or in wash kid, and, while the initial cost is practically the same, the expense of their frequent visits to the cleaners is thus overcome. Black suède gloves are correct for a woman wearing mourning. The Biarritz style of glove which it at present  
(Continued on page 82)





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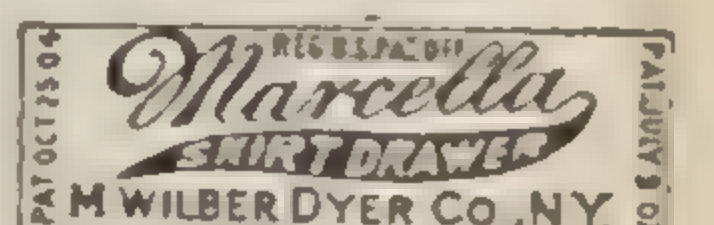
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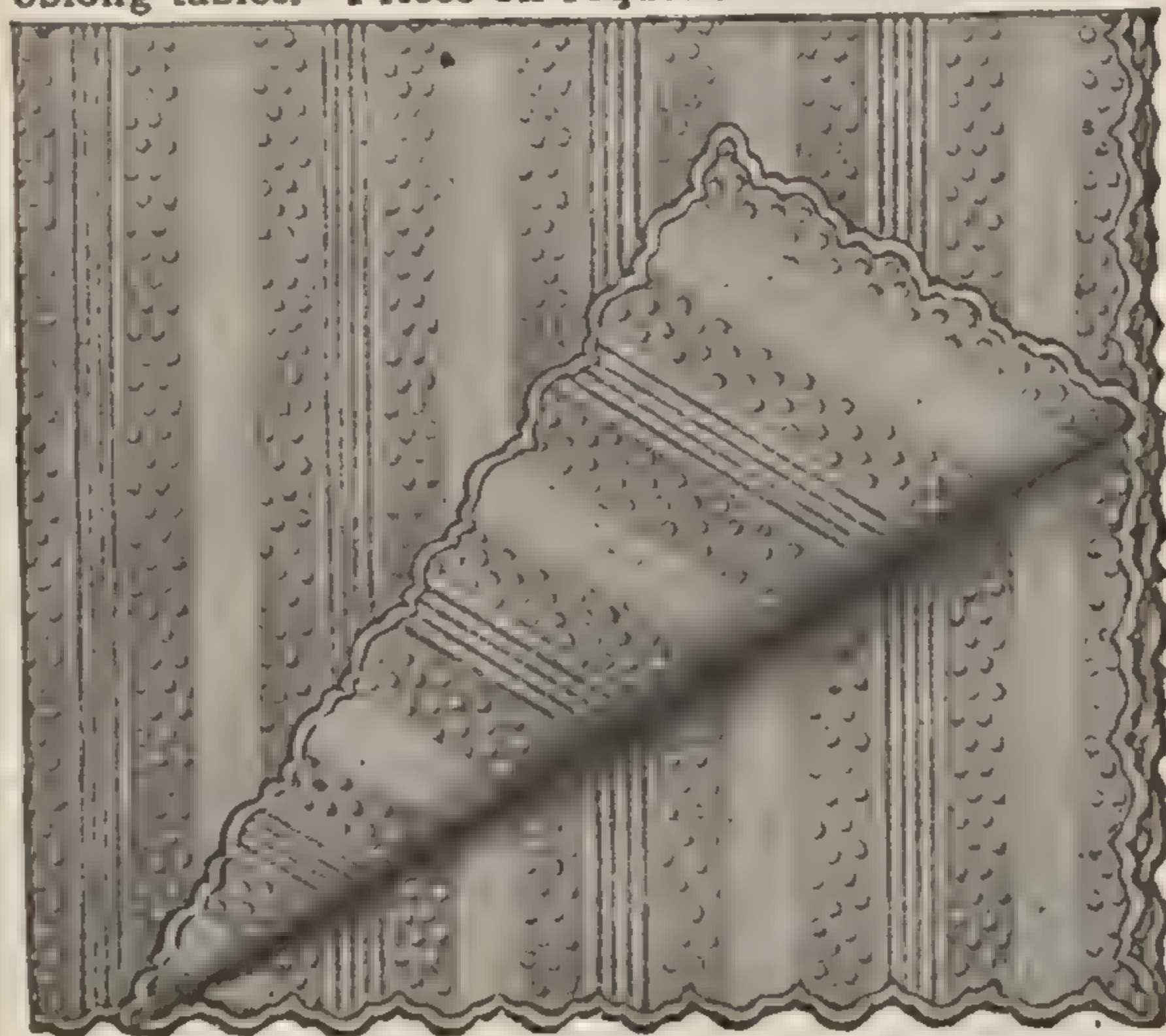


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## ANSWERS TO CORRESPONDENTS

(Continued from page 80)

so popular, is particularly favoured by the smart woman.

Miss E. H. P.—Please send me some information in respect to an informal morning wedding. I am particularly interested in the question of the correct dress for both the wedding party and guests, but would appreciate detailed information in regard to every phase of a morning wedding which will take place either at the church or the home of the bride. I presume it would of necessity be formal, if it were at the church. Are engraved invitations essential if the affair is at the home of the bride and only members of the immediate families are present?

Ans.—It is not necessary to send engraved invitations for a little home wedding. Personal letters, written by the mother or some other member of the family to the guests to be invited, are all that is necessary. In regard to the wedding clothes, notwithstanding the fact that it is a home wedding, it is permissible for the bride to wear the regulation wedding-dress, which may be as simple or as elaborate as one's taste dictates. The women guests wear afternoon dresses with hats; in fact all the women of the wedding party should have their heads covered during the ceremony. The bride's mother could wear, for instance, a very light tulle hat. The regulation dress for men at a wedding which takes place at any hour up to six o'clock at night is as follows: a black cutaway coat with waistcoat to match, dark grey striped trousers, a dark tie, black silk socks, black shoes, preferably patent leather, a top hat, and grey gloves. Notwithstanding the fact that the wedding is a small one, one must not have the idea that it is not a formal affair—a religious service always gives that aspect to any function.

Mrs. G. P. W.—Is it correct to use the detachable cravenette cover which came with a dressing-case, or is it more fashionable to carry it without the cover?

Ans.—It is quite correct to use the cravenette cover on a dressing-case. Whether or not one uses it is purely a matter of personal taste, but the suitcase will, of course, remain in good condition longer if it is covered.

Mrs. E. R.—Is it necessary to invite the wife of the minister performing the wedding ceremony to the wedding breakfast? If so, does she of necessity sit at the bridal table? Will you suggest an arrangement for taking care of the thirty guests who are to be at the wedding breakfast? Who sits at the bridal table, and how and where does one seat the other guests, especially the parents of the bride and groom? How can an aisle be formed if there are no ushers? Is it correct to have a soloist at a wedding of this kind? I wish you would suggest a costume other than the proverbial one for the bride and her maid of honour—something in the line of an afternoon or summer gown.

Ans.—The bridal table usually consists of merely the bride and groom, bridesmaids, and ushers, with a separate table for the parents of the bride and groom, which includes the minister and his wife, who should always be invited. If, however, it is to be one large table, the bride usually sits at one end, with the groom on one side of her and the best man on the other. At the other end of the table is seated her father, at his right the mother of the groom, and at his left, the minister's wife. The mother of the bride may be placed fur-

ther down the table, with the father of the groom at her left and the clergyman at her right. The other guests may be placed according to their rank. An aisle, if there are no ushers, may be formed by fastening ribbons on either side of the temporary chancel, or these may be held by two members of the family or two friends. It is quite correct to have a soloist, if one so desires, at a wedding of this kind, but the music usually takes place before the wedding party enters. For a morning or afternoon wedding-gown, nothing is prettier than organdie, dotted swiss, or point d'esprit, and these particular materials give the effect of simplicity and a certain individuality. Any of these materials made up over a silk slip, with very little trimming other than the material itself, would be lovely. The slip may be trimmed as elaborately as one chooses, with tucks, ruffles, or festoons of silk flowers in pastel colours. The bride could wear a hat of organdie or of tulle trimmed with delicately coloured flowers. Tulle could cover the entire hat, thus giving the effect of a veil, or ribbon streamers could be used to match the sash on the dress. The bride's dress, of course, should be all white. The bridesmaids could be gowned in pastel colours, or, if one is merely having a maid of honour, it would be charming to have her dress in lilac or a delicate blue organdie. If one considers the materials above mentioned too simple for the bride's dress, we would suggest crêpe meteor, silk marquissette, or Georgette crêpe.

Mrs. W. R.—Can you suggest anything to take the place, in the living-room and dining-room, of flowers, which are so extremely dear at present?

Ans.—For the dinner table, nothing could be more decorative than the dishes of fruit in bright coloured Italian pottery which may be found in various speciality shops and in many of the large stores. Pottery birds—parrots or pheasants—are amusing to use with these fruit pieces. For the living-room, a bowl of gold-fish is always pretty, especially if the sand at the bottom is covered with bright green or blue marbles. Wicker bird cages make an excellent effect in informal living-rooms, and if one has a prejudice against the garrulous canary, a pair of white Java sparrows, or two little green parakeets, would be a happy substitute. Nothing, of course, is really so lovely as flowers, but if one is forced to compromise, bead flowers, calico flowers, or even the strange, garish, cotton flowers to be found in certain Chinese shops may be used very effectively.

Mrs. J. C. G.—Is reflected light suitable for the dining-room, and with such lighting, can candles be dispensed with?

Ans.—There is no lighting so pleasant for the dining-table as candles. One may use them with or without shades, as one prefers, but they add a charming intimacy to a dinner which can not be obtained by any other method of lighting. Moreover, candle-light is the most becoming light there is, and one of the things that every woman knows is that it's much easier to be agreeable and amusing if one knows that one is looking one's best. Reams might be written about the effect of the lights on conversation. No one, for instance, could possibly say anything interesting with a glaring electric light shining in his eyes, and any thoughts worth putting into words have a way of hiding from the cold white light of the average drawing-room. It's the little things that count, in rooms as well as clothes.





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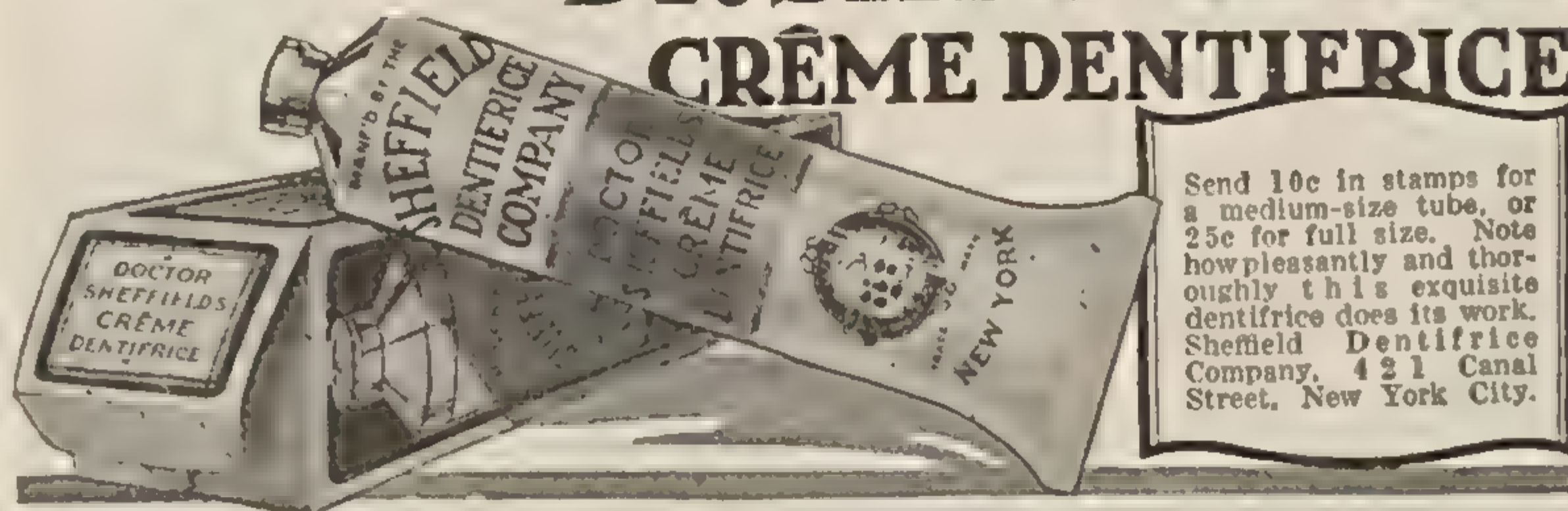
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## THE BETTER HALF OF A COSTUME

(Continued from page 24)

*In Northern Snows  
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you need nourishment, cleanliness and exercise to keep you fit. Your skin requires the same essentials to health, and they are ideally provided by Mrs. Adair's Strapping Muscle Treatments. The Ganesh Preparations, used in the treatments, include everything necessary to keep the skin clean and clear and the tissues well nourished, while the Strapping Muscle methods furnish scientific exercise and stimulation. Beyond comparison with their numerous imitations and invaluable for daily use at home or when traveling are the

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The blouses photographed on these pages show some of the latest ideas in lingerie blouses. One of them is a dainty affair of linen batiste with a surplice arrangement of fine frills, pleated and hemstitched, but guiltless of other trimming. A blouse like this depends upon exquisite laundry work for the preservation of its beauty, and must be entrusted only to an expert. Another model is of a new and quite heavy square-meshed net, and is distinctly a blouse for an older woman, trimmed as it is with heavy guipure and with a vest arrangement of filet. Fine braiding in flat linen braid has been used on some handkerchief linen models in which the buttonholes are braided in an Algerian effect, and embroidered round linen buttons are used very decoratively.

## THE RETURN OF THE FRILL

Frills, both of lace and of linen finely pleated, are seen again on these lingerie blouses which are worn with tailored suits. The neck frills are pulled out over the jacket collar. The sleeve frills hang over the hand in a way which has been out of fashion for some time, but which seems to have met with favour again. The jabot blouse is waxing in popularity, and there is no detail of dress which gives greater smartness and freshness to a tailored costume. It may be mere coincidence that there is a demand for this fine hand-work at the moment when the signing of the armistice lets thousands of women out of munition and other war material factories; on the other hand, it may be part of a well thought out economic scheme. At any rate, a fashion which encourages the use of fine sewing comes at an opportune time.

As for the vexed question of collars, they are found at the present moment both in the high and the low variety. Some very smart blouse models are made very simply, fastened in the back, with long plain sleeves and high collars. These blouses depend upon their absolute plainness for their smartness, and they are made of a heavy quality of silk and worn with a simple tailored skirt and leather belt. Apparently no new device to keep up a high collar has been devised. Collars are still wrinkled

and comfortable, or stretched tight and uncomfortable. We still see just as many smart models without collars, however, so that the woman with the short neck need not feel like a horse in a check-rein in order to be fashionable. It takes a certain type to wear a collar well, and as a general rule the collarless blouse is easier to wear, both from the point of view of becomingness and of comfort.

## WHITE LEADS IN POPULARITY

The vogue of the coloured handkerchief linen blouse seems to have passed, for among the revivals of the lingerie type, white only has been seen so far. Freshness is their most attractive quality, and white is undoubtedly fresher looking than even the palest colour. Little touches of a colour, in piping, binding, or embroidery in cotton or linen thread are quite permissible, if one likes them. An all-white blouse, however, is far more practical as it will withstand many more visits to the laundry. It also has the advantage of going well with a suit of any colour and material.

Constant trips to the laundry are, of course, the worst evil that the lingerie blouse has to fear. For the woman who has her own maid the problem is solved, for the finest blouses can then be taken care of at home. Often careful pressing will obviate the necessity for washing them so often. In order to press the frills properly it is necessary for the maid to run a basting thread along the edge of the frill to hold the pleats even under the iron. A thin cloth should be laid over the frill so that the thread marks will not show when the bastings are removed. For blouses which are decorated with hand-embroidery, it is well to use a thick Turkish towel under the blouse and to press on the wrong side. The embroidery then retains its heavy embossed look which is far more attractive than if it were flattened out under the iron. Net blouses, like the one suggested for the older woman on page 24, are apt to shrink out of size and shape if they are laundered. They should always be sent to a reliable cleaner.







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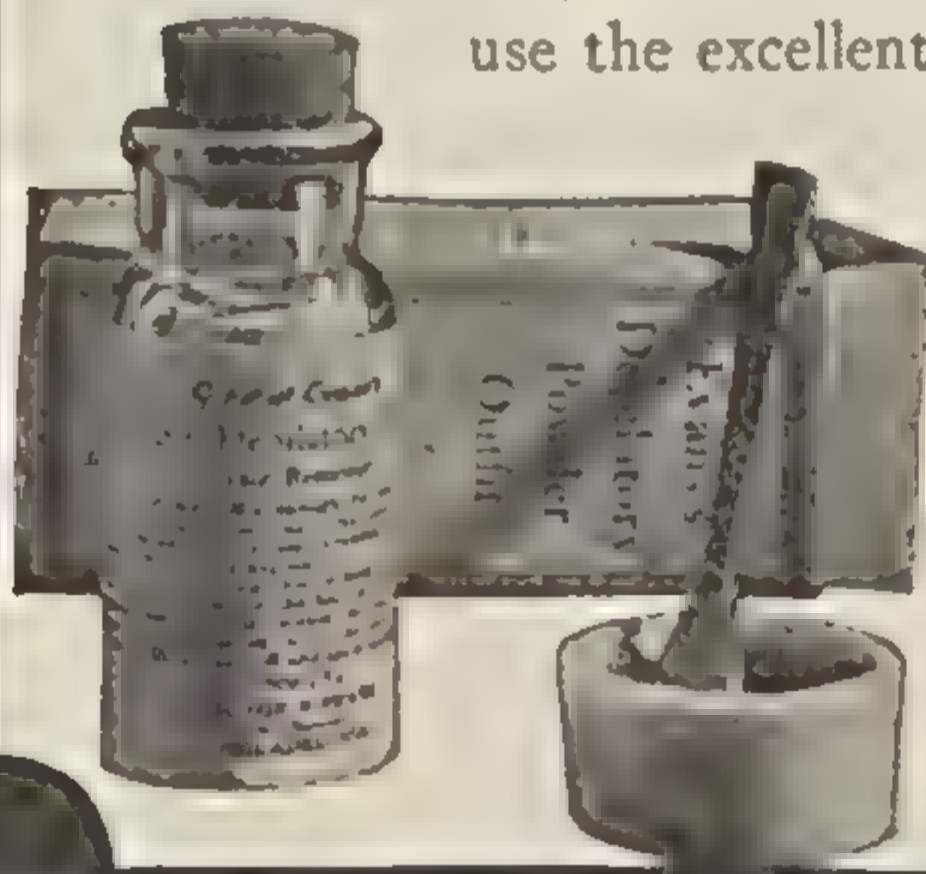
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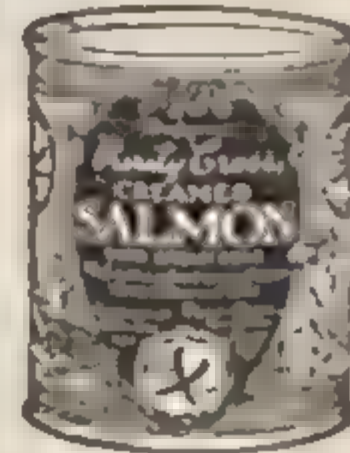
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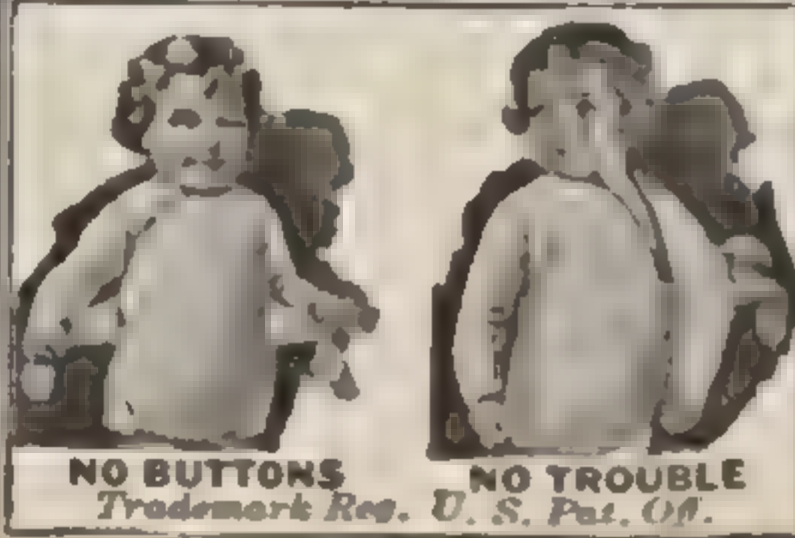


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whatever, there's a big soft old-rose couch just beyond the edge of the picture at the right.

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### Furniture Number

January

(Extra complimentary copy.)

You couldn't guess half the surprising things that House & Garden has in reserve for you—an Italian garden that blooms indoors; a bungalow whose partitions fold their tents like the Arab whenever you'd prefer more horizon in your living room; bedrooms with furniture priced to please everyone. There's an article on cottage chairs too, another on painted furniture. Tie-backs for curtains are considered as well as kitchen floors, and hardware mounts, and Japanese art, and winter pruning.

### House Fittings Number

February

Hangings on the wall—the screen in decoration—couch-end tables—plasterwork—colonial doors and shutters—such things give life and individuality to the house, and each of them will have two pages devoted to itself. There will be sketches of colonial interiors, too; a new sort of article on Japanese art, a little chat on colour, a page on how to transform impossible lamps—and all sorts of other interesting things, from mezzotints to fireless cookers.

### Spring Gardening Guide

March

When March blows the snow off, you'll be so glad to get outdoors again, you'll just take your House & Garden Spring Planting Tables in one hand and your soul in the other and stay in the good sun for

days. There's everything in the March number that you'll want to see there, from the best of garden implements, clear through all the stages of successional planting to the management of the most successful garden show you ever had. The inside of the house isn't neglected either, as you'll see from the articles on children's furniture, hall papers and appropriate fabrics, kitchen cabinets and—but we've just got to stop!

### Interior Decorating Number

April

Haven't you often puzzled over just what fabrics to put with certain types of wallpaper? House & Garden begins a monthly showing of appropriate papers and fabrics together, in this number. Stone fireplaces are considered, too, besides lamps, window shades and tassels, books in the guest room, the troublesome stair landing. And there is a most helpful "don't" article for amateur decorators.

### Spring Furnishing Number

May

The house yawns in the spring, wakes up, and opens all its windows. You need new paper on the walls, new porch furniture and rugs, new hangings for your bedrooms. House & Garden will give you two pages on each of these, together with articles on the use of heraldry in decoration, fireplace stools, and the furnishing of a man's study. Magazine stands, wall pockets, desks and their placing, the kitchenette, the upstairs hall—why, you can't think of anything you want to know that won't be in the May number. But just in case you should—there's the inexhaustible patience of the Information Service.

### Garden Furnishing

June

A garden is a lovesome thing, God wot—but it isn't finished when you get the border planted. You want a tea table—or maybe you've dreamed of a garden pool with yellow water-lilies, or a white painted bench and a rose-trellis, or a wee cool faun to stand in the laurels, or maybe just a new house for the wrens to live in. Everything for the garden is in the June number—except the fountain pen that you've got to find if you're to sign that indispensable coupon in the lower left-hand corner.

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